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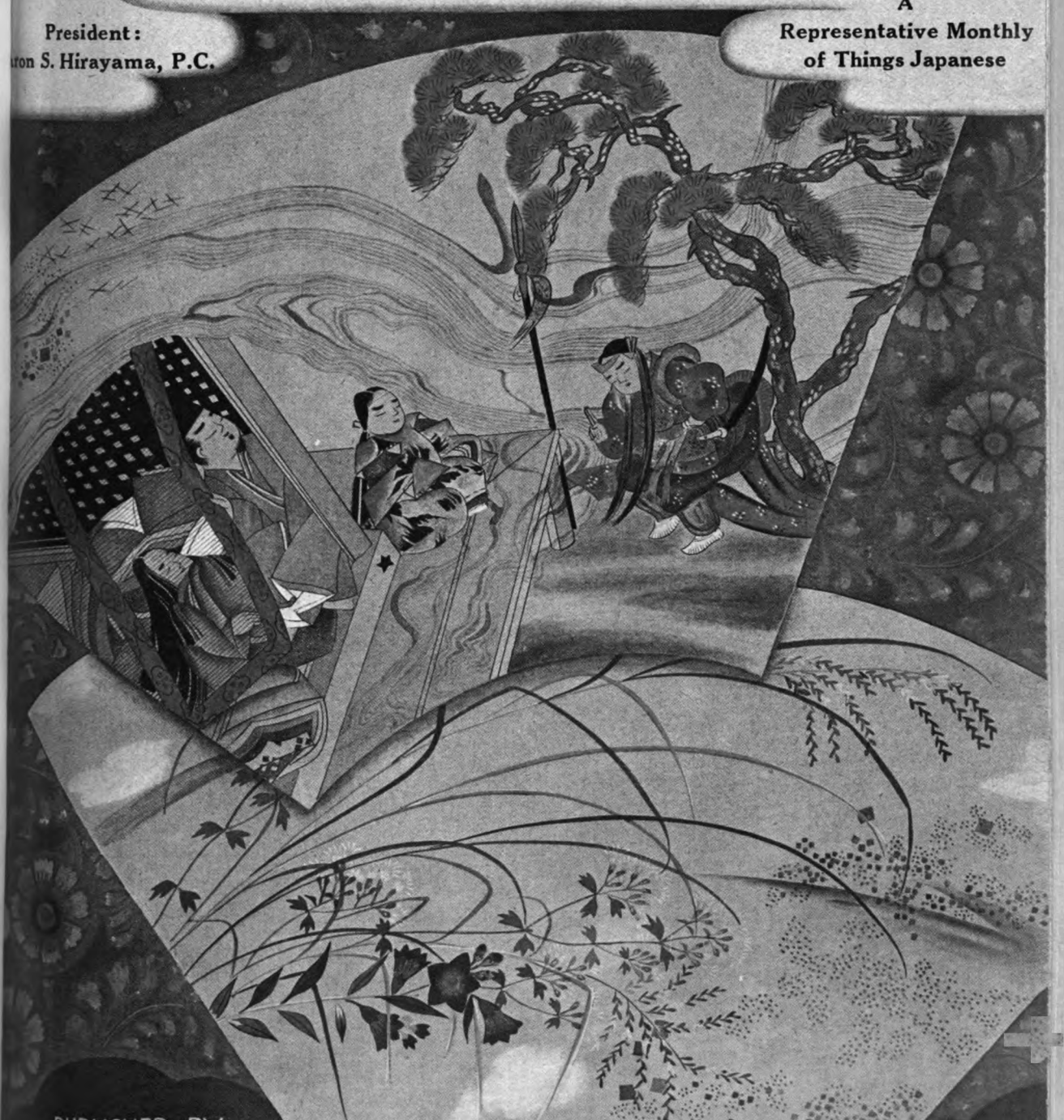

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A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

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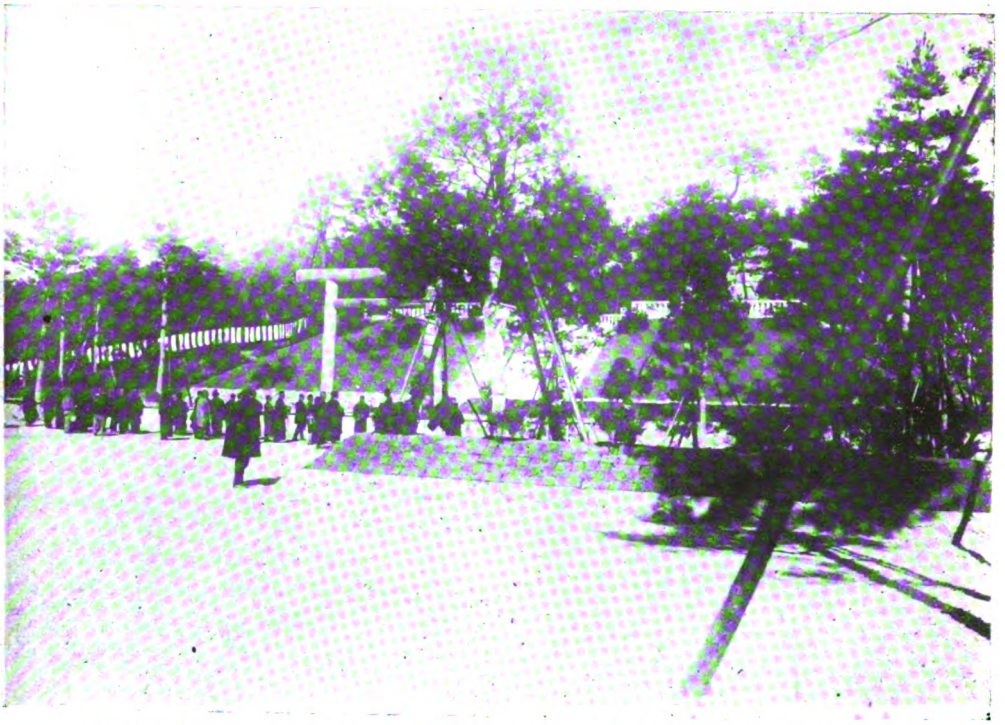
H.M. the Emperor appearing in the streets of Tokyo on the first day of the New Year.



The first Imperial Mausolenm in East Japan: the late Emperor's resting place, the Tama Ryo, at Asakawa, near Tokyo.

UNIV OF MICH

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The Prime Minister of Japan: Baron Giichi Tanaka, who also is Foreign Minister, and President of the Seiyukai Party.

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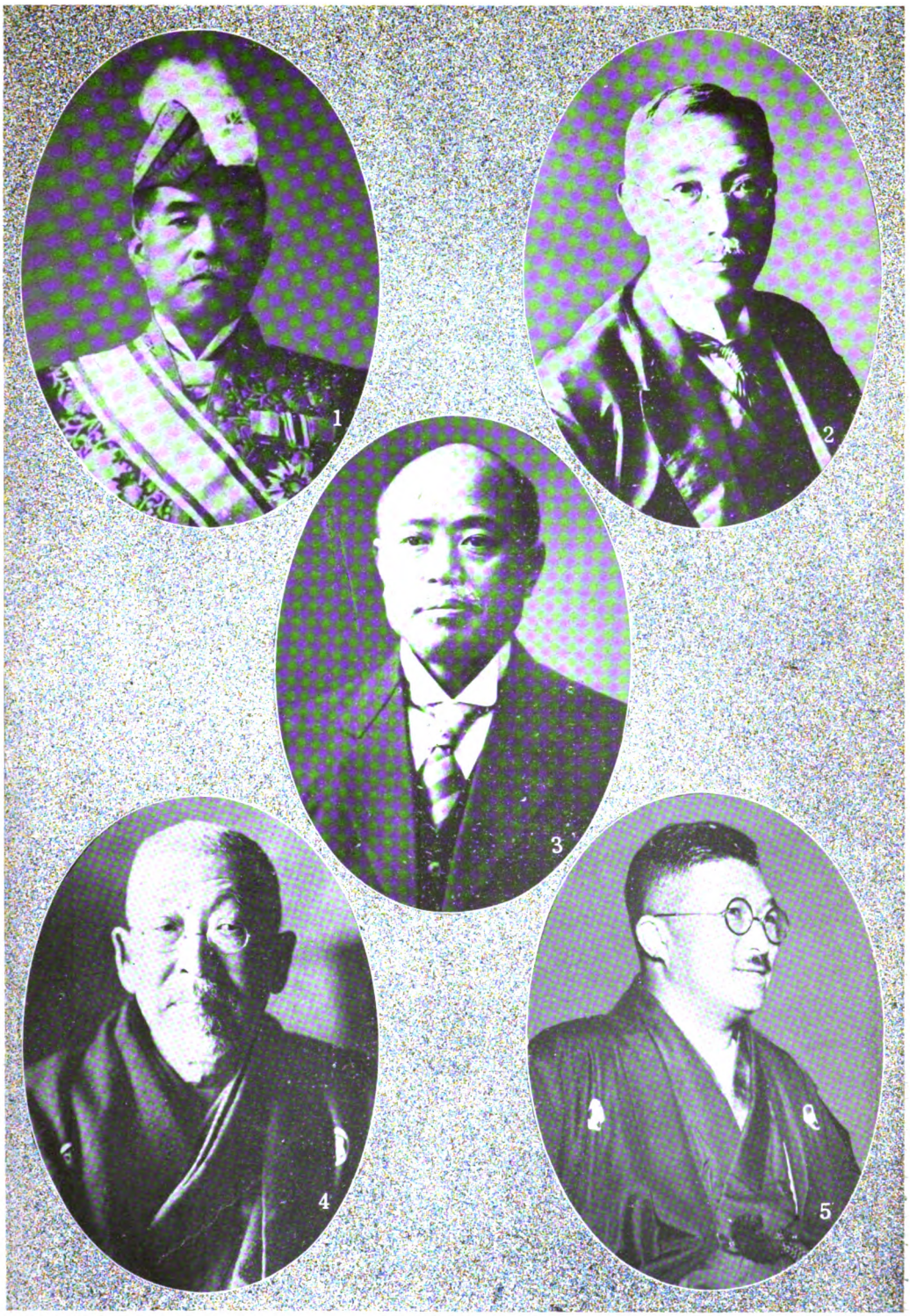

Members of The Tanaka Cabinet:

1. Minister for Home Affairs. Mr. K. Suzuki
2. Minister for Agriculture and Forestry, Mr. T. Yamamoto
3. Minister for Railways, Mr. H. Ogawa
4. Minister for Commerce and Industry, Mr. T. Nakahashi
5. Secretary to the Cabinet, Mr. I. Hatoyama

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The new Mayor of Tokyo: Mr. Otohiko Ichiki.

Tokyo firemen's feats at their new year parade.

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THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

Vol. XVIII FEBRUARY, 1928 No. 5

The Tanaka Ministry

Baron Tanaka, Premier and Foreign Minister

Baron Tanaka is the leader of the Se'yu-kai, one of the two biggest political parties in Japan. He is a general and was in line to become a Field-Marshal, when he entered the political world, and eventually took up the Premiership.

The third son of Mr. N. Tanaka, a poor retainer of the Hagi clan, Choshu, he was born in the third year of Bunkyu (1863). His physical training during military life makes him vigorously healthy for the age of 66.

His unyielding disposition has been famous from his boyhood. When he was about 13 years old, his house was in so reduced circumstances that they could only keep body and soul together. He had been early bereaved of his father and had his mother and an elder brother remaining. The mother was sick in bed, and as she liked to drink fresh water, he daily went to take it from a spring at the end of the castle town, in which he lived, walking a distance of 8 miles and carrying a big jar. On the way, he was often pelted by stones by mischievous boys. But he put up with it until he came back and brought the water to his mother's sick-bed, when he would run out into the street and take up the quarrel.

This unyielding spirit made him as he is at present. He is also humane, and almost all persons having a heart-to-heart talk with him, have become his friends. Doubtlessly, his honest and sincere character had naturally such a good influence on them, although it may be owing in part to his skilled art of winning their hearts. He looks, through thick and thin, after the interests of those who once appeal to him for help. This chivalrous disposition is his strength and made him the leader of the Seiyu Party and then the Premier.

The Opposition makes light of his ability as a political leader, saying that party men cannot be led as he did the soldiers by commanding. He must, however, be confident of his success as a political leader, since he was the Army Minister twice in his military career, when he spoke of himself as a soldier-statesman.

In his Cabinet formation, he recommended to the Emperor Dr. Hara as the Minister of Justice choosing him from among those not interested in the least in any political party, respecting the spirit of judicial independence. This took people by surprise and did credit to him. He has also shown a great capacity for tolerance by leading his cabinet colleagues

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without any dissension among them.

Recently, the Cabinet decided on the transfer of land taxes to local authorities from the fiscal year 1930-1931, instead of from the fiscal year 1929-1930 as prearranged. This being the most important item of the local questions advocated by the Seiyu Party and so popularizing it among the local people, the postponement of its realization caused much discontent among the chief Seiyu-kai members, who complained bitterly of it to the leader. In this, too, he showed his exceptional managing ability as well as his mature experience in smoothing matters over, for he succeeded in calming down the malcontents.

Being still new as a party man, he may look to some people not to be quite depended upon, but this inexperience may be a means to prolong his life as a party leader.

Mr. K. Suzuki, Home Minister

Mr. Suzuki worked his way up in the Department of Justice, and filled consecutively the positions of Vice-Minister, Attorney-General and Minister, until he was appointed Home Minister in the present Minisiry, in the capacity of the vice-Premier. This shows how much Baron Tanaka trusts him.

He is of chivalrous character and daring, which is a type unusual at the present time, when smart persons are growing in power. He is terrible to his enemies and is to be depended upon by his friends.

In selecting him as the Ho ne M nister, Premier Tanaka evidently is mapping out his campaign for the coming general election.

He came of a family of fishers in Kawasaki-machi, Kanagawa-ken, near Yokohama. He was adopted by Rev. Suzuki, the head priest of the Myocho Temple in the town. He graduated from the Law College of the Tokyo Imperial University in 1891, when he entered the Department of Justice. Later, he received a doctorate of law and the First Order of Merit. He deserves a position in the biographies of self-made men. As a scholar, he is perhaps excelled by none n his knowledge of civil law.

He forgets everything else when he is engaged in an election campaign. Once, when one of his followers stood for the Diet, he borrowed money on security of his house and helped the candidate, visiting voters himself, canvassing in straw-sandals.

He is 62 years old and the most interesting part of his life as a politician is beginning now.

Mr. C. Mitsuchi, Finance Minister

Mr. Mitsuchi hailed from Kagawa Prefecture, which had never before a state minister among its people. His countrymen take much pride in it and gave him a grand welcome, when he recently visited the prefecture.

He is 57 years old, younger than his colleagues. Graduated from the local Normal School, he came to Tokyo and entered the High Normal School, after graduation from which he prosecuted his studies in England. On coming back to Japan, he was appointed a professor in the Tokyo High Normal School, after which he held high official positions in Korea and Japan, including Chief Secretary of the Cabinet and Vice-Minister of Agriculture and Commerce. When the present Tanaka Ministry was formed, he

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was appointed Minister of Education, and then, upon Finance Minister Takahashi resigning the post, he took up the present post.

Being clear-headed and ambitious, he early studied finance to make a new departure in his life, and being elected M. P., he soon distinguished himself in the Diet by his profound financial knowledge and prodigious memory. He was favoured by President K. Takahashi of the Seiyu Party and assisted him as his right-hand man. In the present Ministry, he was installed as Education Minister at first, but soon, he was transferred to the Finance Department, as the head of which his suitability had been generally recognized. His sound and banker-like character makes him really the fittest as the Finance Minister of the Seiyu-kai Cabinet.

The Finance Minister is an example of success in life.

Mr. H. Ogawa, Railway Minister

After the Japan-Russia War, the Portsmouth Peace Treaty concluded between the two belligerents provoked bitterly the Japanese people, who considered it a national indignity. A mass meeting was held at Hibiya Park, which brought about the unprecedented police-box burning case. Mr. H. Ogawa was a promoter of the meeting and was prosecuted for inciting to riot. It excited great national sympathy, and about 100 lawyers volunteered to defend him.

He was found not guilty. He is an enthusiastic patriot.

He was born in Nagano Prefecture in 1869 and is 59 years old. Graduating at the Tokyo Imperial Unlversity, he was admitted to the bar. He was returned eight times as M. P. He is a prominent member of the Seiyu Party.

In the Hara Cabinet, he was appointed the Chief of the Census Board, and later under the premiership of Count Kato, leader of the Kensei Party, he held the portfolio of Justice. But he resigned the post in six months. When the present Tanaka Cabinet was formed, he was appointed Railway Minister.

He has the pen-name of Shazan, under which he composes Chinese poems and draws pictures skilfully.

He is so ultra-nationalistic that the Opposition men speak of him as the possessor of an antiquated mind. As a politician, he is passionate for his old age. One example of his ultra-nationalism is that he, immediately upon taking up the present post, ordered the re-writing of the names of railway stations from the right to the left in the Japanese way instead of from the left to the right in the Western way.

Mr. T. Nakahashi, Commerce and Industry Minister

Mr. Nakahashi, the fifth son of Mr. S. Saito, retainer of the Kanazawa clan, was born in 1864 and is 65 years old. In 1884, he was adopted into the Nakahashi family.

On his graduation from the Tokyo Imperial University, he was appointed a judicial probationer, after which he served as a high official in other departments. Subsequently, he retired to private life and did great things in the business world, until finally he took up the presidency of the Osaka Shosen Kaisha as a prominent figure in the economic circles in Western Japan.

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[illegible] 1842, he entered the official [illegible] was returned as Mr. P. [illegible] Here as well as in the [illegible] entered himself at the head of his class [illegible] wealth, and won the world [illegible] [illegible] in the present [illegible]

[illegible] reader Mr. S. [illegible] was [illegible] at Tokyo [illegible] [illegible] united without [illegible] of the [illegible] Mr. Hara to lead [illegible] [illegible] [illegible] the first [illegible] and [illegible] was the [illegible] Mr. York, [illegible] Mr. [illegible] [illegible] [illegible]

In 1912, he entered the political world, as he was returned as M. P. for Osaka. Here as well as in business he soon gained distinction by dint of his clear head and wealth, and won the portfolio of Education in the present Cabinet.

Since its leader Mr. K. Hara was assassinated at Tokyo Station, the Seiyu Party was disunited without one of the weight of Mr. Hara to lead it. Among the members the most prominent and influential was the late Mr. Yokota, then Minister of Justice. Mr. Nakahashi was not pleased with him and left the party, joining the Seiyu-honto. Later, on the death of Mr Yokota, he re-entered the Seiyu-kai.

He is rich and enterprising. He has many followers. He is prepared to fight and his heart burns with ambition. His political life has, therefore, a rosy future.

He is fond of badgers and is making a collection of new and old earthen badgers.

He is perhaps one worthy to fill the leadership of the Seiyu Party in succession to Baron Tanaka.

Mr. T. Yamamoto, Agriculture and Forestry Minister

Mr. T. Yamamoto is admitted to be the king of sugar in Japan and has a fortune of over 10 million yen. Now he has the portfolio of Agriculture and Forestry. He must be said to be one of fortune's favourites like Mr. Nakahashi, succeeding in securing the power of money and political influence. He was born in the Province of Sado in 1870 and is 59 years old. His father was a physician, but he did not intend to follow that occupation, and being the fourth son, he came to Tokyo at the age of 16. There he was favoured with the acquaintance of the late Viscount Shinagawa, by whom he was taken to Germany. He studied at the Leipzig College and graduated from it with the degree of D. P.

On coming back to Japan, he taught at the Second High School. He was not satisfied with this position and entered the Formosan Sugar Manufacturing Co. as manager, when it was established in 1900. It was the beginning of his interest in the sugar industry, which has attained its marked development through his distinguished services He is the recipient of a Blue Ribbon Medal from the Emperor.

He was returned as M. P. seven times. He is well known as an authority on finance.

He is a man of taste and has a great liking for swords, of which he once held 2,000. He is an expert in judging Chinese old coins and pictures.

Mr. I. Hatoyama, Chief Secretary of the Cabinet

Mr. I. Hatoyama is the chief secretary of the Cabinet, which position is a gateway to the ministry. Usually, a man who is too young to become a minister, is appointed to the position till the next chance presents itself to him to attain Cabinet rank. We feel certain that Mr. Hatoyama will have a seat in the next Seiyu-kai Cabinet.

He is the eldest son of the late Dr. K. Hatoyama, who was a leading member of the Seiyu Party and served as President of the House of Representatives. His mother, Haru-ko, is famous as an ideal wife and mother in modern Japan. His younger brother is Professor Dr. H.

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Hatoyama, who is an authority on civil law.

Mr. I. Hatoyama was born in Tokyo in 1883 and is 46 years old. Upon graduating from the Tokyo Imperial University, he entered the political world and was returned M. P. His clear head, fluent tongue and great courage elevated him to a prominent position in the Seiyu Party, outstripping his comrades.

When the Seiyu Party split some time ago, he left it and formed the Seiyu-honto with some others, making himself its director. Soon, he re-entered the Seiyu Party, in which he got his present important official position. There are no other party men of high position so young as he is.

He is a man of noble character, being unusually sincere among the politicians of to-day. He is known as "a man who cannot tell lies." This is a character which a politician of the new age ought to have, and it makes the future of Mr. Hatoyama more favourable in prospect than it would have been in the past.

New year decorations on sale in street booths.

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An Impasse in Silk

NOBODY can oppose the view that the raw silk industry in Japan, viewed from every angle, is at a standstill. But regarding the question as to how to find a way out of it, opinions vary among the people most concerned. Moreover, these views are too ideal, or too selfish, or rely too much on official help, very few being to the point.

The industry is complicated in organization, and its present impasse has the nature of an industrial revolution, which is progressing very slowly. This may be seen pretty distinctly, when we look at the general situation. But it is very hard to get a true knowledge of the status existing in the various branches of the industry. This is the fact that is mainly responsible for the diversity of opinions held as to the solution. It is impossible to take proper steps to cope with the situation, without knowledge of the truth.

The Japanese reelers have had a run of ill luck in recent years, caused by the economic crisis after the World War, and the disastrous earthquake.

Subsequently the foreign exchanges underwent abnormal changes and the price of raw silk fell heavily, due partly to the rapid development of the artificial silk industry, causing heavy losses. Fortunately, however, even these events did not bring about any noteworthy failures.

In this connection, it may be pointed out that raw silk is a very convenient security and the financial affairs of the industry have a system far more delicate than that of any other industry. This fact is the principle reason for small failures.

This year reelers have been able to realize some profit, as they could lay in cocoons at exceptionally low prices, which was made possible by their awakening to the situation and a decline in the price of cocoons, for the buying of which they did not have much money available this year. The price of raw silk is now so low as scarcely to cover the cost, and unless it rebounds, the reelers will lose this fiscal year, too.

One reason for the series of losses incurred was the unsuitableness of the methods followed in cocoon buying, silk reeling and other things, and the incomplete system and organization of the industry were also responsible for it. Principally, however, it was owing to the fact that these few years raw silk always had a production much in excess of the demand.

Recently, the production has been steadily on the increase, and 700,000 or 800,000 boxes have been consigned yearly to Yokohama and Kobe as against 500,000 boxes representing the total yearly consignments five years ago, showing an increase of about 50 per cent.

In the meantime, the American consumption of Japanese silk increased only 40 per cent. In 1922 or 1923, Japanese raw silk was quoted on the New York market at between $8 and $9 per lb., but it steadily fell off to $7 and $6, until at present, when it stands at $5 odd. This heavy decline has impoverished the Japanese reelers.

In the circumstances, the only effective means to be adopted is to restrict the the production of the goods to sone de-

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gree. The reelers have been well aware of it, and every time the subject was raised of the stabilization of the market, they proposed among themselves a restriction of production. Yet, to carry out the idea, they could not act in concert. In December, 1926, they were most enthusiastic over the proposal, yet they could not do it. Some people commenting on this, attributed it to lack of sincerity among them. It was right. But the critics overlooked one important fact. The reelers faced then the question of making a living, a more burning one than that of sincerity or insincerity. They too well knew of the losses to be sustained by them, if they continued work on the existing scale, but they were afraid that a restricted production would impede the working of funds and drive them into desperate straits. Most of the reelers were in great need of money then. Even to-day they are similarly pressed for funds. They are only able to maintain the status quo and are in a position in which they are restrained from freedom of action.

How much have they lost during the past few years? They lost heavily during the post-war economic crisis, but they made good these losses nearly entirely with their profits obtained previously and in the fiscal year of 1922-1923, when their business was comparatively successful. It was the earthquake that dealt the worst blow to them. Their total losses since the catastrophe are estimated conservatively at Yen 150,000,000, of which Yen 50,000,000 was lost in the raw silk burnt in the conflagration after the earthquake and Yen 40,000,000 was lost the next year on the spring goods, which depreciated heavily, making a total of Yen 90,000,000, which was lost in the fiscal year of 1923-1924. The next fiscal year they earned Yen 40,000,000 on the dollar-yen exchange declining, caused by the earthquake, and with the profits, they covered the loss sustained in the spring of 1924. In the following fiscal year they lost again Yen 50,000,000 as a result of too high prices paid thoughtlessly by them for the new crop of cocoons, forgetting that the preceding year they profited simply on account of the abnormally heavy fall in the exchange and not because of any rise in the price of raw silk. Then they could realize for their products only a price of Yen 1,830 or 1,840, which gave them a loss of over Yen 100 per 100 kin, as the exchange went up rapidly. This loss corresponding to Yen 65 per box on 750,000 boxes, the total arrivals for the year at Yokohama and Kobe, makes a total loss of Yen 49,000,000. In the fiscal year 1926-1927 they again lost Yen 54,000,000, as the arrivals increased 10 per cent. over the preceding fiscal year, while the loss per box was nearly same as before.

The same fiscal year the price of cocoons was brought down considerably by the extreme shortage of funds available for their buying in the hands of reelers. A certain banker estimates the average price paid for them this year at 30 per cent. lower than that paid 1925. This price in addition to the wages, etc. at the silk mills makes a primary cost of Yen 1,360, against which the average price realized up to the present for common grade silk was Yen 1,310 or 1,320. When prices obtained for all grades of silk are taken into account, the average

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price may be found to be better than the above average for the common grades. Furthermore, the primary cost was practically less less by Yen 400 than the above calculated figure. So, few mills seem to have lost this season, while the profits obtained by them are anything but satisfactory. Their total losses since the earthquake may be summed up at Yen 150,000,000.

The total number of reeling basins in the silk mills in the country are officially given as 280,000. Granting that of this number, 200,000 are operated regularly, the above losses work out at Yen 750 per basin, and as each basin usually costs Yen 700 for erection, the mills lost an amount corresponding to the total cost of their equipment.

Japanese reelers are generally poor in resources for such a big business. The chief reason lies in the fact that the silk mill does not require such costly equipment, and it has been quite easy for them to obtain their working funds entirely from their Yokohama friends or their local bankers. The enormous losses sustained by them have naturally affected seriously the people connected financially with them, headed by the Yokohama commission merchants, most of whom are much embarrassed with a great amount of advances, doubtful of recovery from the reelers, and a proportionately big amount of debts owing to their bankers. Still they have had to advance further funds to reelers in order to meet the absolute need to keep the latter going. As things stand as at present, the more advances are made the more doubtful loans increase. The central and provincial bankers of reelers stand in a similarly unhappy position.

These are the chief phases of the present deadlook, which was caused principally by the depreciation of raw silk and its results. When we go to the root of the matter, we find facts which require a serious consideration. Were the heavy decline in the price of raw silk in the past caused by a decrease in the world's requirements then the trade would be gloomy in prospect. But this is not practically the case. On the contrary, the American consumption of raw silk has been on the increase of late, when the monthly returns have often broken past high records. The chief responsiblity for the depreciation of raw silk here at least for the past few years rests, therefore, not with the foreign buyers, but with the Japanese producers themselves.

As to the causes we may give at first the overproduction of the goods and then the extreme lack of capital at the reelers' command. The increased American consumption was mainly due to the decline in the prices.

There can, therefore, be no more important and urgent thing to do for the relief of the silk industry than to deal properly with these two most important questions The Japanese reelers are, as described above, scarcely able to either curtail their production or to readjust by themselves their financial affairs. Their industry has been thrown into the present state of deadlock simply by domestic causes and not by international reasons.

Looking more minutely into the present situation, it may be found that the question of price stands as a prime reason for it. After a series of declines for years, the price of raw silk became un-

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profitably low to the mills and nearly hopeless of any rapid recovery. Why did the price decline so much? The chief causes of the heavy depreciation were domestic and international. Domestically, they are increased production and decreased domestic consumption, resulting in oversupply, secondly the reelers' financial distress or their diminished capacity to hold out, thirdly, the irrational system of their industrial and business management, fourthy, their unsteady business policy and fifthly, the lack of uniformity in sericultural administration andof a fixed sericultural policy among the local Government administrators, who have encouraged among the farmers the production of cocoons to excess from beginning to end, misunderstanding it to be their chief end and causing principally the present overproduction of raw silk.

Internationally, they are first, the world's fall in commodity prices, and, in particular, in those for textile fabrics, secondly, the rapid development of rayon, thirdly, movements in the exchange on America, fourthly, the dullness of European trade and fifthly, the shifting of the American consumers' buying policy to purchasing entirely at declines in the quotations.

It may be seen that these international reasons are all of a nature either to lead to a decline in the price of raw silk or to prevent an advance in it, and not of any conducing fundamentally to the present unprofitable condition of the raw silk industry. Supposing that these things acted positively on the price position of raw silk and there were no other reasons for its decline, it would then not have been necessary for it to run down in three or four years from Yen 2,100 or 2,200 to Yen 1,300, or about 40 per cent , which is many times as much as the fall in the general index number of commodity prices and it would have been impossible to see the New York consumption of Japanese silk so remarkably increasing as to-day, when it is 50 per cent over four years ago and 80 per cent. over five years ago.

As to the domestic reasons, the first and second causes are of a nature to act most acutely and seriously on the price position of raw silk. Other reasons might also have given more or less serious effects but as they are matters of a fundamental policy, have acted indirectly and negatively on the price position, although they have been connected with each in an extremely complicated way. Essentially, the direct causes of the heavy depreciation of raw silk are its oversupply and the reelers' financial distress, which in combination with the international reasons have brought about the present weak price.

The earthquake inflicted very serious damage on the silk industry as already described, and that lies at the bottom of the present financial difficulty. It hit the Yokohama commission merchants harder than the reelers themselves. They had to share the losses on the burnt silk. This share was too large to be paid by them out of their own purses and they arranged especially with their bankers for the refunding of their loans secured by burnt silk in five to eight years' instalments as the only means to be taken properly by them for meeting their obligations.

The reelers' financial distress may be traced to these things. The first evidence

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of it was seen at the beginning of 1924, when the price of raw silk declined considerably on the reelers trying to get rid their stocks in great haste in order to settle the aftermath of the earthquake. Since then, the market has been weakened steadily by overstocks due to excessive production and also by sacrifice selling by reelers, who were hard up for money. The market had at times possibilities of a recovery, but it was rendered impossible by the powerlessness of the reelers. At other times, a restriction of production it was thought would benefit the market, but the reelers, who were living from hand to mouth under heavy debts, could ill afford to do this. They are of a peculiar mind, with which they have often tried to steal a march on others and to recover past losses at a stroke, regardless of their common interests. With such selfish people, the question of the restriction of production has been unpractical and it is only natural that it should have always failed. This failure has worried them all the more and they have turned out goods in larger quantities than before on the contrary, in order to obtain financial accommodation on the products, resulting in increased excessive supply and in the increased trying-up of money, which compelled the reelers to sell at a sacrifice. They have repeated this yearly and it is n owonder that the price of raw silk has declined heavily, far from improving, only multiplying the reelers' loesses. Some people may suppose that in these conditions, not a few of them might have gone into bankruptcy, and that the production of raw silk might have been restricted naturally. But practically it has not been the case, for silk reeling being looked upon by the provincials as an honourable business, the mills have had the support of local small capitalists, who took them over before they were obliged to close their doors.

(To be continued)

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Wild Duck Hunting

By Nagamichi Kuroda, Dr. Sc.

HISTORY OF DUCK HUNTING GROUNDS

IN the Tokugawa period, hawking was prohibited to private persons by law. Every year, the shogun himself hawked by Imperial command, and captured simply such birds as cranes, quail, etc., some of which were customarily sent to Kyoto by a special messenger from the hunting place for presentation to the Imperial House.

Hawking was so jealously looked upon by the shogunate that even the feudal lords were not allowed to hawk on the Kwanto plain, besides in their own fiefs. These lords had, therefore, wild duck hunting grounds at their mansions in Yedo, to which hawking was restricted necessarily.

After the Meiji Restoration there were preserves in many other places in Tokyo, but the number dwindled away with the extension of residential quarters. At present, none exists in Tokyo and vicinity, but one in the Imperial Hama Garden and three in Haneda-machi in the suburbs. Besides, there are one at Shinhama, Chiba-ken and one at Ofukuro-mura, Saitama-ken, and both belong to the Imperial Household Department.

Wild ducks were at first taken by hawking. Afterwards, a hunter at Lord Shimazu's preserve at Oi outside Yedo, H. Yamazaki by name, discovered a way of capturing wild ducks, by means of the scoop-net used in quail hunting by horsemen in Kagoshima, the fief of his lord. The method was soon followed in the preserves of the Kuroda, Date and other families of daimyo. Even to-day, this scoop-net is used in the Imperial preserves for wild duck hunting, besides hawking.

Another method for wild duck hunting is one invented by Mr. S. Kano, a hawker in the Haneda preserve of the Kuroda family. It is to cover up the ditch with something like *muso-ami* (a kind of fishing net) to capture all ducks entering it. It has been very successful. It can be operated by two men and many ducks can be captured by it, say as many as 50, as once recorded, few birds being

A winter view of the *tamari* (wild duck pond) showing a large flock of pintails.

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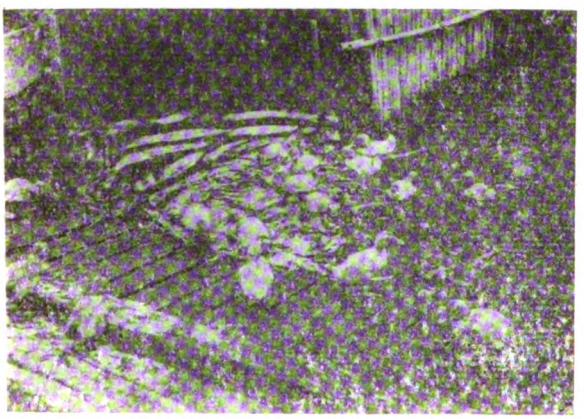
able to escape.

HISTORY OF THE HANEDA WILD DUCK PRESERVE

The wild duck preserve of the Kuroda family at Haneda was originally constructed by Mr. M. Ogi, a chamberlain, in about 1887, and then came into the possession of Mr. M. Shirasugi, the father of Ogi's wife. Later, it was let. One decoyman then captured wild ducks by means of *muso-ami* (a kind of fishing net) spread over the islet of the pond and after that these birds did not flock together as much as before. In 1900, the ground



A group of domestic ducklings in captivity, with a training pool.

was taken over by Marquis Kuroda, as that at his Akasaka (Tokyo) mansion had been filled up and made into building land. His hawker, Mr. E. Sakamoto, was successful in finding a way to induce an increased number of wild ducks to come to the place. He was succeeded by Mr. K. Kono and the present hawker is Mr. S. Kano.

LOCATION OF THE HANEDA PRESERVE

Before describing the condition of the Haneda preserve of Marquis Kuroda, let me give an outline of its location at Suzuki-Shinden, Haneda-machi, Ebaragori, Tokyo-fu.

Suzuki-Shinden is part of the delta at the mouth of the Rokugo or Tama River made of earth and sand, carried down by the river. It is 58 *chobu* (about 142 acres) in area, 30 *cho* (about 3579 yards) in circumference and 12 *cho* (about 636 yards) in maximum diameter. The ground was reclaimed by one Suzuki at the time of the Meiji Restoration, and there is an old pine tree, left in the centre, in commemoration of his work. The well water of the place is not fit for drinking, as it is saline and chalybeate. This is its defect.

A Benten shrine stands on the riverside in the south of the sands. Once in former times, it prospered, but later, it declined and is now left very poor without people to visit and worship at it and without any vestige of past prosperous days.

The Anamori-Inari Shrine stands in its neighbourhood. It is extremely prosperous, having taken the place of the Benten Shrine. On its festival days, immense numbers of people visit it and the electric cars find it hard to carry them all even by running at short intervals. It is as prosperous as the Daishi Temple of Kawasaki on the opposite side of the river. The local tradesmen are much benefitted by the stream of visitors, who rule their fate.

The local people are mostly engaged in fishery, for which reason the local products consist mainly of fish, of which the most noted are goby, clams, mullet, grey mullet, gilthead, sea-perch, crabs and sea-eels.

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The chief restaurant at the place is the Kaname-kwan, which has baths of mineral water for the guests.

POSITION AND CONSTRUCTION OF THE WILD DUCK HUNTING GROUND

The wild duck hunting ground of the Kuroda family lies in the northern extremity of Suzuki-Shinden and borders the sea in the north, through reclaimed ground. In the centre of it lies a big pond, which is 4200 *tsubo* (about 3, 43 acres) in area. There are two islets in the pond, which are called *nakajima*. The pond is surrounded by pines and bamboo trees, which grow luxuriantly. The pond has flocks of wild ducks, cormorants, etc. and is the so-called *tamari* of the hunting ground. In the thickets around the pond are night-herons and little egrets.

A large flock of pintails with a few mallards, falcated teals gathering on ice in the pond. 26 January, 1922.

There are 17 ditches leading to the pond, each of which is about 8 *ken* (about 48 feet) in length and about 1 *ken* (about 6 feet) in width, running in all directions at intervals of about 10 *den* (about 60 feet). They are called *hiki-bori*. They are diked low on both sides. One shed stands at the end of each ditch, known as *nozoki*. There are holes of nail end size through its walls, and they are used for looking into the ditch. It is strictly forbiden to look into the ditch from other places.

Wild ducks and other birds inhabiting marshes, swamps and seas, unlike those in ponds of shrines of parks, are quite unaccustomed to human beings and are frightened away at a slight sound or sign of men. Especially, wild ducks fly away more swiftly than other birds, and they usually come early in the morning and leave early in the evening. The *nozoki* is necessary for this reason. For looking into the *tamari*, there are two independent sheds placed in the northern and southern corners of the pond, and they are called *Onozoki* (bigger *nozoki*).

The entrance to the ditch forms the most important part of the construction of the hunting ground. One of the dikes at the entrance runs out some distance as if it were occulting the opposite dike. The ditch is right angled, and birds entering it from the *tamari* turn round the angle and then go straight to the place of the *nozoki*. This turning is very important, as it prevents the birds, which flock in the *tamari*, from seeing into the ditch and noticing what is going on there for their hunting.

THE FOUR SEASONS AT THE HUNTING GROUND

1. Autumn.—Men are meditative in the autumn, when green paulownia leaves turn yellow and fall in profusion. This is the season which is most interesting for those who hunt wild ducks in the hunting ground. It is indescribably pleasant to operate scoop-nets all day long in Indian summer weather,

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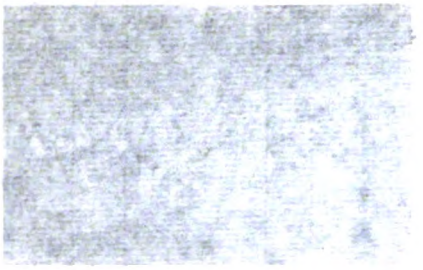

neither too cold nor too hot.

Towards the end of September, wild ducks come in flocks, vieing with one another in advancing, across mountains and seas, and the hunting season starts at the beginning of October. *Ko-gamo* (teals)

The author and his son (Nagahisa Kuroda) standing before a *nozoki* (shed) which stands at the end of a ditch.
Autumn, 1926.

arrive first and they are followed by *ma-gamo* (mallards) and *hidori-gamo* (wigeons) lartly, *onaga-gamo* (pinlails) come, mostly towards the end of October. The number of birds in the pond increases gradually, until it is no exaggeration to say that every available space is filled with them.

Plenty of wild ducks naturally are captured at this season, and once, as many as 200 were taken in a day. The bagging of so much game is not simply because of the multitude of birds coming at this season, but is partly owing to the fact that these birds being mostly of spring hatching, are ignorant of the world; they know little to fear, and enter the ditches quite fearlessly. The autumn is, therefore, the most pleasant season for the hunters, while it is melancholy for others.

2. Winter.—The mild, cheerful Indian summer being over, the winter season comes. The winter is well advanced in December when frost and snow come in succession to the morning dew and rains of the past season. From the gate of the hunting ground, we have a

A decoy-man beating a wooden feed-box with a small mallet to call decoy ducks to *ônozoki* (an isolated large shed placed at the southern side of the pond).

view of sublime Mount Fuji with its snow-clad peak.

By this time, teals entering the ditches decrease in number, and it is mostly pintails that visit the pond. At the same time, mallards and wigeons grow few in

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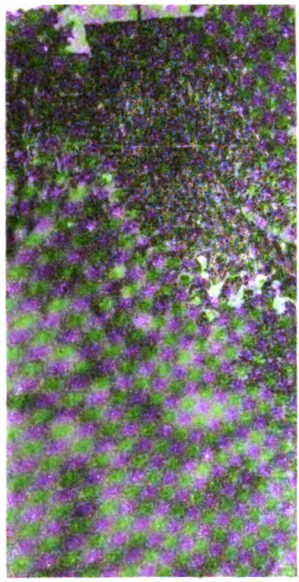
nember, as they do not like to scramble for food in flocks with pintails, from which they keep away.

In January, the number of wild ducks entering the ditches falls off materially. But this is much more owing to the negligence of the decoymen than any other reason.

Usually, wild ducks are decoyed into the ditches and are fed profusely, for a few days before hunting, while no attempts are made to capture them, so that they can be got into the habit of entering the ditches in peace. This decoying is called *kaitsuke*.

Early in January, every decoyman is too busy making New Year's calls and



A group of decoy ducks entering a *hikibori* or ditch, near the end.

feasting on *mochi* (rice-cake) and *toso* (spiced sake) to attend diligently to the decoying of wild ducks. It is but natural in the circumstances that the number of wild ducks should decrease markedly in January. From the end of January, pintails gradually leave the place for the north and daily decrease in number.

Then the daily game is only 40 or 50.

A decoy-man making a signal, with his right hand held up, to notify the hunting party that five wild ducks have come into the ditch. Now ready to hunt.

The wild duck hunting thus begins to wane.

3. Spring.—It is the most cheerful and pleasant season of the year. But wild duck hunting grows less active in this season than in the winter. Wigeons come again and take the place of pintails. *Kinkuro-Hajiro* (tufted ducks), *tomoye-gamo* (spectacled teals), and *Shima-aji* (garganeys) visit the place, too, perhaps fond of the season, and quack merrily in the pond.

4. Summer.—When the wet season comes, some birds go to the north seas pursuing the winter and other birds come in their stead seeking the summer. At

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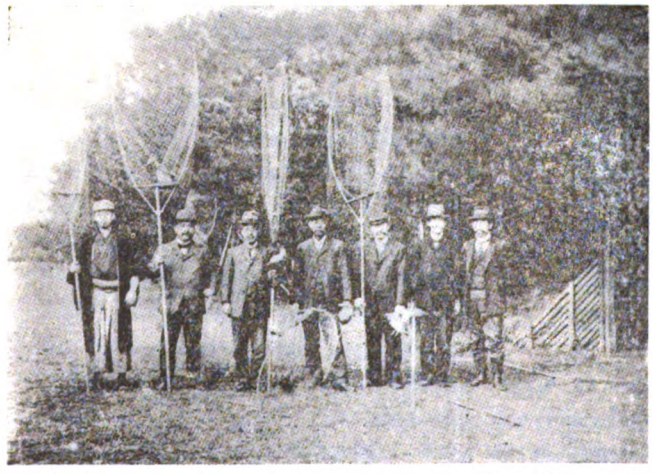
this season of verdant vegetation, which is even better to look upon than flowers it is a living picture to see the swallows flying about in their peculiar way, *tsubame-gaveshi*. After midsummer, the gloomy rainy season is over, and when one looks over the green grove of the local deity and the cobalt sky and hears the pretty notes of young birds in the bush in search of food, one is cheered and takes a walk to the suburbs.

In this season, the pond has practically no ducks, which once so crowded it, except a few *karu-gamo* (dusky mallards), which are sometimes seen floating on the water. By this time, the waders build their nests on the boughs of pine trees or in bamboo-groves, where they quack instead of on the water as a little time before.

It is deadly solitary in the big pond, where there are no vestiges of the past throng. During this season, there are no birds to hunt, but night-herons, which may be captured in the ditches.



A hunting party of zoologists with scoop nets. From left: Mr. T. Ijima, Prof. S. Watase, Assist. Prof. S. Tanaka, the late Prof. I. Ijima, Prof. A. Izuka, the late Mr. M. Namiye, and Mr. T. Tada.

HOW TO HUNT WILD DUCKS

There is a variety of methods for hunting wild ducks. The commonest is to shoot them with guns. This method is considered successful, if say ten ducks are shot in a day. In the Tokugawa period, hawking was the popular method. It is hard to take many birds at one time as in shooting.

Still another method is the casting of nets. Every time wild ducks fly over the mountain ridge, they always go over it very close to the top, and the crossing place is nearly fixed. The hunter waits at this place for them and when they are crossing, he casts his triangular net of 7 feet, with a handle of 4 or 5 feet, over them and captures them. But this method requires skill and can not be done well by an unexperienced person. It is practised mostly in the north.

The fourth method is to capture wild ducks at sea by means of ropes to which is applied bird-lime. These ropes are set adrift for a distance of 1 (about 4295 yards) or 1½ *ri* (about 6342 yards) from the weatherside in the direction, where wild ducks flock. They drift gradually towards the birds and come in contact with them. The birds notice the ropes and try to push them aside over their backs with their bills supposing them to be an ordinary hindrance and not to be a trap. But they are too long to be pushed away, and come instantly over the

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backs of the birds when they touch and stick to it, which is not wet, making it impossible for them to separate themselves, despite their desperate struggle, until finally they fall into the hunters' hands. This method gives more game than by shooting, say 100-200 at one time at times although it may be only a few times. At other times the wind does not blow in an advantageous direction or other things are disadvantageous.

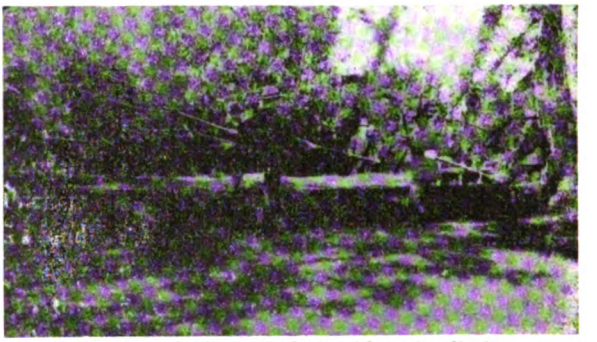
A fifth method is the so-called *hago*. This employs bamboo splits which are whittled fine. They are limed and set up in paddy-fields, waiting for the coming of wild ducks in the night. About 100 ducks can be captured by this method in a night, when most successful.

These are methods commonly adopted for wild duck hunting. The one practised in the writer's hunting ground previously described is however, different from any of them. It is to capture wild ducks with scoop-nets, of about 12'. By this method, wild ducks can be taken alive quite successfully without bleeding as by shooting or without spoiling the feathers by lime as by ropes or *hago*. This probably is a unique method.

The first thing of importance to be observed in this method is the keeping of decoys. For this, spring domestic duck-eggs are incubated by hens and the ducklings are trained into decoys in a small pond.

The training is by feeding the birds usually with *hiye*, or barn-yard grass. At feeding, the wooden feed-box is beaten with a small mallet, made of wood or bamboo. Finally, the birds are got into the habit of gathering to the place of feeding whenever the feed-box is beaten. When these trained birds grow np, they are taken to the *tamari*, where they severe as decoys.

It is just the beginning of the hunting season, when wild ducks come in increased numbers from the north-eastern region. During the subsequent half year, the big pond of 4200 *tsubo* (about 343 acres) in area is made a pleasure resort of ducks, which reach as many as 20,000 or 30,000 in the maximum giving 2,000 or 3,000 birds a year to the hunters.



Netting ducks from both sides of a ditch.

Wild duck hunting begins with the calling of the decoy-birds from the *tamari* into the ditch. For this, the feed-box is beaten behind a small *konozoki*, or *tataki-komi*, which is placed on the dike which is a little outside the entrance to the ditch. The decoys hearing the sound of the feed-box come to the place from the neighbourhood of the *nakajima* (islets), where they usually stay.

At this place, their feeding is not directly by the decoyman, but by means of a bamboo-tube, which is provided at the *tataki-komi*, as it is strictly for bidden for a man to appear in the ditch. One end of the tube is behind the *tataki-komi* and the other end is close to the water. The

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A photo of a day's game, showing pintails with a small number of mallards and teals in the centre.

decoyman quietly sends down feed to the birds in the water through the tube, pouring it in at the upper end, and the decoy-birds coming under the tube eat it happily and fearlessly with their bills directed to the lower end of the tube Wild ducks near the place seeing this follow the decoys and gather under the *tataki-komi* to partake of the food. The decoyman, carefully watching, goes down the dike and comes to a place, where reed shelters stand by the entrance of the ditch. Here he beats the feed-box again. Hearing this, the decoy-birds enter the ditch ahead of the wild ducks. He feeds *hiye* before the latter come and leaves the place for the *nozoki* at the end of the ditch, where he looks into the ditch. As the decoy-birds proceed toward the *nozoki*, he drops feed into the ditch through the bamboo-tube as before. In the meantime, wild ducks are decoyed into the ditch after the decoy-birds.

The above is the proceeding for decoying wild ducks into the ditch. It is necessary to have all the ducks got into it, for hunting cannot be commenced with even one duck left at the entrance, as if that one duck is startled, it will take wing for the *tamari*, which is called *tataki-dasu* (beating off), frightening other ducks flocking there, which will seriously affect the hunting to be made then.

When all the ducks enter the ditch and absolutely none is left at the entrance, the decoyman whistles or rings, calling to the ditch the hunters waiting for the chance at the resting place. Hearing this they gather at the spot as quietly as possible, each carrying a *tama* (a scoop-net), about 12 feet in length. When all are there, the decoyman goes to the place of *hasami*, which borders the entrance and dike of the ditch, taking the feed-box in the left hand and a *tama* in the right hand.

At the same time, the hunters stand in rows of three or four persons on both sides of the ditch, directing the *tama* towards the *nozoki* and holding its handle low parallel to the ditch. They hold the head back, throw out the chest, and kneel firmly with a foot set forward carefully hiding themselves from the ducks. When all are ready, the decoyman holds out the net to the *hasami*, which action is called *hasamu*. At this, the ducks fly up in astonishment, which is called *ageru*, when the hunters capture them instantly with their scoop-nets.

Sometimes the ducks fail to fly up and dive into the water, which is called *koshio-nukasu*. Then the decoyman blocks the entrance of the ditch by pulling the cord or a wire-netting, *hikiokoshi*, which is arranged underneath the *hasami*. The ducks struggle about vainly to get out of the ditch and are scooped. At other

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times, wild ducks at the *hasami* are captured by force which is called *muri-ppasami*.

When the hunting is over the decoy-man at once beats the feed-box and feeds the decoy-birds calling them out towards the *tataki-komi* in the same way as before. According to circumstances, two or three huntings are made consecutively.

What is most important in this method is the so-called *kai-tsuke*, which means the accustoming of wild ducks to the place. For a few days before hunting the birds are decoyed from the *tamari* to the ditch, when they are let alone to take their own course and go back to the *tamari*. This is done a few times a day. This does something towards mitigating their nervousness so that they may be decoyed into the ditch more easily than otherwise. Besides, this preparatory method expedites the capturing of the ducks.

There is another process for hunting *ma-gamo* (mallards). It is usually employed when wild ducks entering the ditch are greatly diminished. It is called *taiho* (gunning). A bamboo tube about 2 feet in length is fitted through the dike in a place a little inside the *hasami* of the ditch and feed is dropped slowly through the tube by one hiding behind the dike. The mallards come under the the tube, and are scooped.

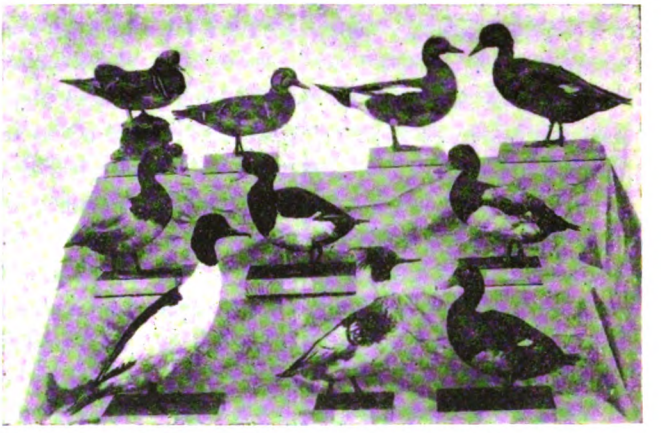
WILD DUCK HUNTING AND WEATHER

In the method described the hunters must be most careful as to the direction of wind and they must not be in a position windward of the ducks.

In my hunting ground, the best wind is northerly and the worst wind is sontherly. When the wind's direction is unfavourable it will not do to beat the feedbox for its sounds displease even the decoy-birds, which go away at hearing them. There is nothing to do but to wait till the wind veers.

On the contrary, the favourable, or northerly wind, especially before snow or rain, brings the best results. During or after snowfall, however, the results are bad. The wild duck has a good perception in advance of weather conditions.

Before a snowfall, they enter the ditch one after another without being decoyed and soon there are in it 40 or 50 of them some of which have never entered it usually, as they will not be able to get food on the field when it snows. At this season the hunting gronnd is greatly animated and the number of wild ducks in



A photo of ten ducks and mergansers (all males), very rare kinds to be taken. Upper row from left: mandarin duck, spectacled teal, American wigeon, and gadwall. Middle row from left: pochard, tufted duck, and eastern scaup duck. Lower row from left: eastern goosander, red-breasted merganser, and Siberian white eyed duck.

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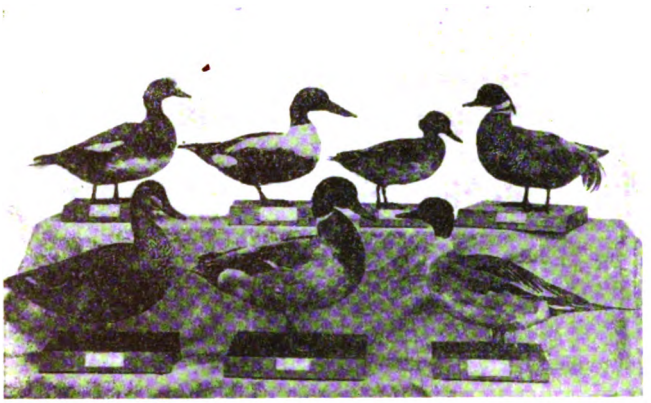

A photo of seven ducks (all males) mostly taken by decoy. Upper row from left: wigeon, shoveller, teal and falcated teal. Lower row from left: dusky mallard, mallard, and pintail.

the *tamari* reaches 20,000 or 30,000.

Wild ducks come into the ditch almost incessantly. Those in the ditch may be too many to be captured by six or eight hunters. They are then let alone without being fed, and they go back to the *tamari*, leaving only 12 or 13 behind. The latter dive and eat the sinking food, when expert hunters scoop them up. It is usually 7 or 8 that are taken out of 12 or 13 "held between" (*hasamu*), it being almost impossible to capture all which are "held between," when there are too many of them.

One thing that must be avoided by all means is to let birds escape in course of capturing, for when once they escape, it is very difficult or nearly impossible to decoy them again, and when there are many escapes, it has a bad effect on the next hunting to be made. The most suitable number of birds for hunting is five or six.

Wild ducks, night-herons, etc. leave the *tamari* in the evening and go to the field, from which they come back by about 7 o'clock the next morning. They can see even in the night, and in the moonlight, they have a clearer sight and can take food to their stomach's content on the field. On such occasions hunting them next morning will be unsuccessful, for the birds have a full gizzard or stomach and are sleeping in the *tamrri*. Generally, wild ducks sleep from 10 a.m. to 2 p.m. and they mostly enter the ditch early in the morning and evening.

As stated before the wild duck possesses a natural ability to feel in advance weather conditions. Their actions often give us, therefore, foreknowledge of the weather. When they stay longer in the *tamari* than usual or when those out at sea come back hurriedly, for instance, it will clear up, even though it is threatening rain at present; and even when the sky does not look so bad, it will always rain or snow next day, when a good number of birds enter the ditch. Evidently, the birds foresee changes of weather and take proper steps to meet such changes. They go out to sea in bad weather, when there are few boats out and they avoid it in fine weather, when there are many boats out.

SIGNS IN HUNTING

In hunting, the utmost precaution must be exercised by the hunters as to speaking, which is strictly forbidden. There are signs given to them by the decoyman instead of verbally directing them in all necessary things as far as possible.

To mention some of the most important signs, the human body is taken to represent a ditch, the foot end being the

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nozoki and the head the entrance to the ditch. When wild ducks come right under the *nozoki*, the decoyman points at his foot with the forefinger; when they are in the centre of the ditch, he points at his abdomen with the forefinger; when they are at the entrance to the ditch, he points at his mouth with the forefinger, and when they are at the place of *hasami*, or a little towards the inside from the entrance, the right hand is put out a little and is waved once up and down, with the palm open.

In showing the kind of wild ducks, the thumb means *magamo* (mallard) and the little finger *ko-gamo* (teal). *Hidori-gamo* (wigeon) is shown by one quick rubbing of the head by the hand from the front to the back or from the back to the front. *Onaga-gamo* (pintail) is shown by passing quickly the right forefinger backward from the rear signifying a long tail.

For figures to be mentioned, the four fingers except the thumb are used for certain fixed figures, the forefinger for 1, the fore and middle fingers for 2, the middle, ring and small fingers for 3, and the fore, middle, ring, and small fingers for 4. In signing, the palm should always be turned inside. For 5, the five fingers are shown by opening the palm and for 10, it is opened twice. All the signs are by the right hand, and sometimes by both hands. For showing 6, 7, 8, 9, 11 and 12, the above signs by the fingers should be repeated two or more times. For the kind and number of wild ducks the kind will be signed first and then the number.

As described before, the decoy-man holds out scoop-net at the place of *hasami*. For doing this *hasami*, the sign is almost the same as the form adopted on a previous occasion for showing *hasami*, except that the hand is put out a little more than before and is shaken strongly once up and down, just as if to "hold between." For signifying a great many wild ducks entering the ditch, the right arm is put out and is moved one or two times up and down, with the palm half open and turned upward. For a thing impossible or for "no", the palm is waved right and left as people commonly do. These are some important signs and there are different minor signs.

MATTERS TO BE ATTENDED TO BY THE HUNTERS

There are many things to be attended to in hunting. Loud voices and high sounds are strictly forbidden. Besides this there are the six other important matters. They are, first, that confusion should not be shown; second, that the ditch should not be looked into; third, that one should be careful only about one's own front and not others'; fourth, that care should be exercised not to bring one's scoop-net into contact with others'; fifth, that birds coming before others should not be snatched; and sixth, that the scoop-net should not be put into the water.

The first of the above six matters is of prime importance. Lack of prudence has often been a cause of failure.

The second is next in importance, for an imprudent look into the ditch will astonish the birds and put them to flight before all the hunters are ready for scooping.

This will let many birds escape or even all in the ditch. Their escape before *hasami* is made is called *haya-age*.

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The third may appear comparatively easy to observe, but practically, it is never so. When big, fine birds come out with strong flapping of the wings before others, one is liable to be absorbed in it and to be careless about one's own territory.

The fourth often comes into practice. When scoop-nets clash, the sound is heard by birds in the *tamari*. This drives far away the birds flocking at the entrance to the ditch. This is called *kuchi-ga-hiraku* and inevitably affects considerably the next hunting.

The fifth will produce a similar effect in the *tamari*, as an attempt to scoop a bird before a neighbour from the side will cause the scoop-nets to clash. Not only that, but the bird will sometimes be let escape.

The sixth is a rule often violated. Unexperienced hunters have taken the decoy-birds in the water for wild ducks and have scooped them up with a triumphant air.

Never scoop even wild duck in the water, even though they have failed to fly and fallen into the water, for that will frighten the decoy-birds. The wild ducks failing to fly will be taken by the decoyman at the place of *hasami*.

ABOUT DECOY BIRDS

I have already referred to decoy-birds in one of the preceding paragraphs. These decoy-birds are *hakiri* and *naki-ahiru*, besides common domestic ducks.

Hakiri.—Some wild ducks quack exceedingly well. *Hidori-gamo* (wigeon) cries like black kites calling to their fellows. These birds may be employed as decoy-birds with very useful effect. They are captured towards the beginning of October and about 20 selected captures are returned to the *tamari* and are put into service as decoys in company with domestic ducks, with their right or left remex cut off.

They are commonly called *hakiri* (remex cut), while other wild ducks to be decoyed are called *no-mono*. Tho best *hakiri* is considered to be *hidori-gamo* (wigeon) for various reasons such as that they have a very sharp voice and may be got into the ditch most easily. They are tamed soon after capture and follow senior decoys up to the ditches and in all other actions.

One thing, about which one must be most careful, is that they are frightened and flurried at seeing a scoop net. This is called *ateru*. In that event, other birds in the *tamari* are greatly frightened. As long as the *hakiri* are in the ditch, therefore, no wild ducks can be hunted and it is important to at first let the *hakiri* out of it. For this, the best and simplest way is to beat strongly the feed-box or to flick the wooden plate of the shed a few times, when it is strange to note that all the *hakiri* hurry back to the *tamari*, leaving behind the decoy ducks and decoyed wild ducks. Then, the latter can be "held between", with no longer any fear of the hunting being disturbed.

The *hidori-gamo* (wigeon) are rather sensitive of all wild ducks. Moreover, they have had the experience of being captured, and some of the more intelligent ones go back to the *tamari* themselves and not necessarily on hearing the feed-box beaten, as soon as a flock of wild ducks is decoyed into the ditch and there is none following them. This is called *kuchiga-kikeru*.

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Another important thing to be observed by the hunter is to distinguish these decoys from *no-mono* (wild ducks to be decoyed). This distinction may be made easily from the fact that the latter has the remiges arranged in a cross on the tail-feathers, while the former has only one remex appearing on the tail-feathers. The reason for cutting off one remex is that the bird with one remex loses balance in flying and cannot fly out and it is a good means of distinguishing them from other birds.

Naki.—This is a common name of *naki-ahiru* (gabbling ducks). It seems to be quite a different kind, but actually, it is only a cross between a mallard and an *ahiru* (a domestic duck). It resembles a wild duck in form and gabbles very well. Female wild ducks quack better than the male, except *hidori-gamo* (wigeon). It is also so with the *naki*, whose females cry much better than the males, which are hoarse. The *naki* is variable in shape and appearance, according to the condition of crossing. The *naki* which has the dominant characters of a mallard looks like a mallard and the more so as it is slender in body; while the *naki* which has the dominant characters of *ahiru* (domestic duck) resembles the *ahiru* itself.

The more the bird is analogous to a duck the better it is for a decoy. *Naki*, which most resemble mallards, cannot be easily distinguished from the latter. When examined carefully, however, both will be found to have more or less distinction from the other.

Naki is rather inactive in action like *ahiru* and is a little bigger than mallards. Their feet have a colour a shade paler than the latter. Their bill is big and flat, and there are often two round spots before the nostrils. They pout as they walk, but mallards bend forward a little in walking. Mallards floating on the water have their breast and tail-feathers off the surface of water, but *naki* have only their hind parts of body and tail above the water, their breast touching it flatly. The former is like a battleship, so to speak, while the latter is like a sinking vessel. The *naki* quack far louder than the other and their voice is equally as good as that of wigeons. It is pleasant to hear them quacking in a distant place on a quiet snowy day. From my experience, I may say that the better the kind the worse the voice is. *Ahiru* cannot fly, but the *naki* flies pretty well. For keeping the latter, therefore, their remex must be cut off.

A LIST OF WILD DUCKS CAUGHT OR OBSERVED

The following wild ducks were caught or observed in this duck decoy:

(A) Fresh water ducks.

1. Sheldrake (Tadorna tadorna).*
2. Ruddy Sheldrake (Casarca ferruginea).▲
3. Mallard (Anas platyrhncha platyrhyncha).
4. Dusky Mallard (Polionetta poecilorhyncha zonorhyncha).
5. Teal (Nettion crecca crecca).
6. American Teal (Nettion crecca carolinense).*
7. Spectacled Teal (Nettion formosum).
8. Garganey (Querquedula querquedula).
9. Gadwall (Chaulelasmus streperus).

* Only once observed and not captured.
▲ This Duck was very rarely secured.

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10. Wigeon (Mareca penelope).
11. American Wigeon (Mareca americana).*
12. Falcated Teal (Eunetta falcata).
13. Pintail (Dafila acuta acuta).
14. Shoveller (Spatula clypeata).
15. Mandarin Duck (Dendronessa galericulata).

Wild hybrids:—Mallard × Pintail.*

Falcated Teal × Wigeon.*

(B). Salt water ducks.

16. Pochard (Nyrcca ferina ferina).
17. Siberian White-eyed Duck (Nyroca rufa baeri).
18. Tufted Duck (Fuligula fuligula).
19. Eastern Scaup-duck (Marila marila mariloides).
20. Golden-eye (Glaucionetta clangula clangula).*
21. Eastern Velvet Scoter (Melanitta fusca stejnegeri).*

(C). Fish-eating ducks.

22. Eastern Goosander (Mergus merganser orientalis).*
23. Red-breasted Merganser (Mergus serrator serrator).
24. Smew (Mergellus albellus).*

Nos. 3, 5, 10, 12, and 13 are very common ducks and principally taken in the decoy as shown from the following table.

* Ducks marked by asterisk were very rarely secured.

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NUMBER OF DUCKS CAUGHT

The number of wild ducks caught during the several years in the hunting ground are shown from the following table:

Season \ Species	Ruddy Sheldrake	Mallard	Dusky Mallard	Teal	American Teal	Spectacled Teal	Garganey	Gadwall	Wigeon	American Wigeon	Falcated Teal	Pintail	Shoveller	Mandarin Duck	MallardxPintail	Falcated TealxWigeon	Pochard	Siberian White-eyed Duck	Tufted Duck	Eastern Scaup-duck	Golden-eye	Eastern Velvet Scoter	Red-breasted Merganser	Snew	TOTAL
1905— 6	—	243	8	347	—	3	2	—	989	—	105	1,312	68	—	—	—	—	—	6	—	—	—	—	—	3,083
1906— 7	—	250	7	984	—	7	—	—	694	—	165	943	27	—	—	—	—	—	2	—	—	—	—	—	3,079
1907— 8	—	293	1	570	—	1	—	2	371	—	26	1,348	27	—	—	—	—	—	—	—	—	—	—	—	2,639
1908 – 9	—	205	—	189	—	2	—	—	345	1	118	729	12	—	—	—	3	1	3	4	1	—	—	—	1,613
1909—10	—	379	3	334	—	—	—	—	332	—	247	1 627	13	—	—	—	1	1	2	—	—	—	—	—	2,939
1910—11	—	657	2	556	—	1	—	2	150	—	168	697	10	—	—	—	2	—	1	1	—	—	—	—	2,247
1911—12	—	376	7	258	—	—	3	1	73	—	119	353	82	—	—	—	—	—	—	—	—	—	—	—	1,272
1912—13	—	504	6	565	—	4	4	1	155	—	707	793	6	—	—	—	3	—	2	—	—	—	—	—	2,750
1913—14	—	364	9	142	—	1	1	—	12	—	180	631	7	—	—	—	—	—	5	—	—	—	—	—	1,352
1914—15	—	295	4	624	—	5	3	—	48	—	183	923	4	—	—	1	—	—	6	8	—	—	—	—	2,104
1915—16	—	664	35	1,551	1	—	—	—	7	—	627	812	6	—	—	—	—	—	7	2	—	—	—	—	3,712
1916—17	—	608	39	1,730	—	2	1	—	14	—	211	493	3	—	—	—	—	—	2	—	—	—	—	—	3,103
1917—18	1	145	10	1,523	—	—	1	1	69	1	151	301	—	—	—	—	—	—	—	—	—	—	—	—	2,203
1918—19	—	372	33	2,046	—	—	1	—	144	—	105	90	18	4	—	—	—	—	3	1	—	—	—	1	2,818
1919—20	—	565	7	1,201	—	—	1	—	15	—	277	521	7	—	—	1	—	—	—	—	—	—	—	—	2,598
1920—21	—	661	18	1,796	—	5	3	—	2	—	268	530	10	1	—	—	—	—	14	—	—	1	—	—	3,309
1921—22	—	529	10	2,160	—	—	2	4	24	—	203	502	8	—	1	1	—	—	6	—	—	—	—	—	3,450
1922—23	—	438	15	1,051	—	—	4	1	25	—	20	595	3	—	—	—	2	—	—	—	—	—	1	—	2,155
1923—24	—	109	2	414	—	6	2	1	7	—	5	867	5	2	—	—	—	—	—	—	—	—	—	—	1,420
1924 25	—	682	13	1,264	—	—	—	—	74	—	13	791	5	1	—	—	—	—	2	1	—	—	—	—	2,846
1925—26	—	591	32	1,548	1	1	1	—	80	—	15	1,050	7	—	—	—	—	—	17	—	—	—	—	—	3,343
21 Total number	1	8,930	261	20,856	2	38	29	13	3,630	2	3,915	15,908	328	8	1	3	11	2	78	17	1	1	1	1	54,035

As stated before, my wild duck hunting ground came into the possession of my family in 1900, in the autumn of which it was opened by us for hunting. There are, regrettably, no records of the number of wild ducks captured there in the five seasons from 1900 to 1904 and the above table give records for the twenty-one seasons from 1905 to the spring of 1926'. From these records, the average number captured for a season in the period may be given as 2,573, thirteen seasons having a number above the average and eight seasons below it.

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Japan's Twenty-Five Noted Views

18. Nachi Fall

THE Nachi Fall is in the Mountain of Nachi, Wakayama-ken. It dashes over the edge of a precipice, which is overgrown with trees, and it is about 6 *cho* from the famous Seigan Temple on the mountain summit. There are in the mountain as many as 48 falls, of which the Nachi Fall is the most famous. It is very big, being 84 *jo* (a *jo* equals 9.904 feet) in height and 3 *ken* (a *ken* equals 6 feet) in width. It rolls like thunder, and its cloud sprays form rainbows. The *Heike-monogatari* describes austerities practised by Priest Mongaku under this fall. Before him, the retired Emperor Kazan made the same practice under it. So it is historically well known. The Nachi Kwannon Temple and the Kumano-Fusumi Shrine there are equally famous. But visitors are comparatively few as it is not easy of access.

19. Yoro Fall

In ancient times, in the reign of Emperor Gensho, there lived at the Yoro Fall a dutiful son called Gennaijo. His father was a drinker, but he was too poor to get enough sake.

One day, he happened to pass by the mountain fall and found good sake falling there instead of water. He very gladly took it home and gave it to the father, who drank it joyfully, saying that he had never taken such a nice drink.

The Emperor hearing of this changed the name of the era to Yoro (the care of the aged), and built a palace at the place. Subsequently, Emperor Shomu visited the fall. These events made it famous.

The fall is half way up Yoro Mountain in Gifu Prefecture and rushes down from a height of about 15 *jo* through moss-grown huge rocks and old trees, which grow over it keeping out the sunshine. It falls onto a big flat rock. The water flows out as soon as it falls, and the basin is only knee-deep. Women and children can bathe in it and in the summer, it has many bathing in it.

A few *cho* from the fall is the Yoro Shrine, which is dedicated to the spirit of Gennaijo, the dutiful son. A spring gushes out in the precincts, and it is known as the Sacred Spring of Kikusui. It is pure and as cold as ice. The mountain side commands a very fine view. There are in the neighbourhood the sites of the old temporary palaces of Emperor Gensho and Shomu, the Gensho Temple, where Emperor Gensho prayed, the Yoro Shrine, the Soshin-an, the Chitose-ro and the Zenko Temple. They have many visitors throughout the year.

The local people have recently erected a Kwannon shrine near the fall basin, and it attracts more visitors than ever.

20. Fukuroda Fall

The Fukuroda Fall is at Fukuroda-mura, Kuji-gori, Ibarakiken. It is 40 *jo* high and 24 *jo* wide. The whole fall is divided into four stages, and it is a magnificent sight.

Near the top of the fall stands the Fudo Shrine, from which the whole fall can be seen. The biggest stage is the second which is separated by a huge rock in the centre. The way to the fall is pretty steep and has to be ascended with

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great difficulty and by the help of an iron rope

21. Atami Hot Spring

The Atami Hot Springs are well known for their geysers. They are in the town of Atami, Idzu Province. The place faces the Sagami Bay to the eastward and is surrounded by mountains on the three other sides. This position makes its temperature 10° lower than in Tokyo in summer and 10° higher in winter. It is, therefore, famous not only for its hot springs but as a summer or winter resort.

Since old times, the springs have been known as the Seven Atami Springs, comprising the O-yu, the Seizayemonyu, the Osawa-yu, the Furo-yu, the Kawara-yu, the Sajiro-yu, (or the Shiro-yu) and the Nonaka-yu. To-day, however, hot springs gush out everywhere in the town and number about forty. As a result of this indiscriminate digging for springs, it is impossible to have to-day the grand sight of geysers. The O-yu gushes out, however, regularly twice a day with great regularity. All the springs are saline. Diseases for which they are efficacions are rheumatism, nervous and stomach troubles, etc.

The place is noted for its fine scenery, and not a few famous novels in Japan have their setting here. In the *Konjiki-Yasha* (Golden Demon) written by the late Koyo Ozaki, the meeting of Kan-ichi Hazama, the hero, and O-Miya took place on the beach of Atami, and the description of the scenery by his brilliant pen made it more famous than before.

It takes only three and half hours from Tokyo to Atami which is so warm in winter that early in January plum-trees bloom there.

22. Shiobara Hot Springs

The Shiobara Hot Springs are in the prefecture of Tochigi. They have been known for about 1,100 years. There are several hot springs, including principally Oami, Fuwato, Shiogama, Shiono-yu, Hataorido, Sumaki Monzen, Furu-machi and Shin-yu, all of which lie along the beautiful Hoki River.

The Oami Hot Spring is the nearest to the entrance and the Fuwato Hot Spring is about 20 *cho* further on and is reached through a stone gate. The place is 1,150 feet above sea-level. The Shiogama Hot Spring lies 7 or 8 *cho* ahead to the north, whence it is 12 or 13 *cho* to the Shiono-yu. The Hataori Hot Spring was described by Koyo Ozaki, in his "Golden Demon", as were the Atami Hot Springs, and thereby made the more famous. The Sumaki Hot Spring is situated at a distance of 7 or 8 *cho* off, on a mountain path. The Monzen and Furu-machi Hot Springs are near Hataori and command fine views. Near Furu-machi there is a big fall known as the Senshin-daki. It rushes down over a precipice of about 40 feet. The Shin-yu is situated 2 *ri* south-west of Furu-machi. About 30 *cho* to ths north-west lies the Furu-Yumoto Hot Spring, which is the oldest known of the Shiobara Hot Springs, It was prosperous 200 or 300 years ago, but to-day it is not so popular as it is not so easy of access.

23. Hakone Hot Springs.

The Hakone Hot Springs are equally as famous as the Atami Hot Springs and within easy reach of Tokyo. Transportation to the place is very good, and any hot spring can be reached by automobile. Naturally, it has always a great many

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visitors from Tokyo.

The Hakone Hot Springs consist of 12 hot springs in the Hakone Mountains, namely, Yumoto, Tono-sawa, Miyanoshita, Dogashima, Sokokura, Kiga, Ashino-yu, Kowaki-dani, Gora, Yunohana-zawa, Ubako and Sengoku. These springs are somewhat different in nature, but generally, they are salt or sulphur. The most powerful reason that made Hakone so famous is its great natural beauty in addition to the abundance of hot springs. Lake Ashi in a depression on the summit, and reflects Mount Fuji.

What is known as Hakone is a group of hot spring villages around an old volcano, and there are relics of old craters still distinctly seen, Lake Ashi being evidently in one of them.

What makes Hakone particularly attractive is that while there is such a splendid hotel in the western style as the Fujiya Hotel with up-to-date equipment for bathing, golf, and communications, we can see also the old site of the barrier, *amazake*-houses and an avenue of cedar-trees exactly as they were in the age of the 53 stages of the Tokaido during the Tokugawa period.

24. Yamato Plain

The Yamato Plain is in Nara-ken. It is $2\frac{1}{2}$ *ri* east and west and 6 *ri* south and north, lined on the west by Ikoma, Shiki, Futagami, Katsuragi and Kongo Mountains and on the east by Wakakusa, Kasuga, Takamaru, Tenko and Miwa Mountains, being 15 square *ri* in area. This rectangular plain is connected with certain famous rivers in old poems or odes, such as the Tatsuta River of maple trees, the Asuka River of irregular depths and shallows, the Sao River of Sao-hime and the Hatsuse and Katsuragi Rivers as appearing in the Manyo-shu or the Kokinshu, a collection of odes.

It has in the south the old site of the Kashiwabara Imperial Palace, and in the north that of the Heijo Imperial Palace, which are historically famous. Between these sites are old Buddhist temples built in the Asuka and Nara periods symbolizing their civillization, and seven government shrines and thirty Imperial tombs. The plain is noted for natural beauty, history, religion and fine arts.

25. Hida Basin

The Hida Basin is in Oita-ken, about 15 *ri* up the Chikugo River, a quiet plain surrounded by trees. A few streams of water branching from the Chikugo River run across it. In early summer cuckoos sing in the mountains, which are reflected in the clean water, and *ayu* (sweet fish) about a foot long live in the rivers and are fished with cormorants, a fine sight on an early summer evening. House-boats are floated to see the sight, and their red paper lanterns and their sounds of music and song add the picturesqueness of the scene. The town of Hida lies in the centre of the plain.

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Prose-Poem of the "Nô".

By Zen Yamamoto.

POETRY is indeed something divine. It is the root and blossom of all knowledge; and also, it is the record of all expression of virtue, love, patriotism, friendship, and the scenery of this beautiful world, which we inhabit.

The late Sir Edwin Arnold has observed in reference to the literature of Japan: "The time will come when Japan, safe, famous, and glad with the promise of peaceful years to follow, and to reward this present period of life-and-death conflict, will engage once again the attraction of the Western nations on the side of her artistic and intellectual gifts. Already in this part of the globe persons of culture have become well aware how high and subtle is her artistic genius; and later on it will be discovered that there are real treasures to be found in her literature. Moreover, England, beyond any other European country, is likely to be attracted to this branch (at present naturally neglected), of what may be called the spiritual side of Japanese life." Japanese poetry is supposed to have reached its most brilliant period a long way back. In reference to his poetry of twelve hundred years ago, Mr. Aston—perhaps the greatest authority on the subject—remarks: "While the eighth century has left us little or no prose literature of importance, it was emphatically the golden age of poetry. Japan had now outgrown the artless effusions, and during this period produced a body of verse of an excellence which has never since been surpassed. The reader who expects to find this poetry of a nation just emerging from the barbaric stage of culture characterized by rude, untutored vigour, will be surprised to learn that, on the contrary, it is distinguished by polish rather than power. It is delicate in sentiment and refined in language, and displays exquisite skill of phrase with a careful adherence to certain canons of composition of its own." It is, indeed, very difficult to express in English Japan's poetical treasures in the original, or for Western nations to understand the beauties of Japanese poems through the medium of a translation, however well done. A translation of Japanese poems is like a diamond with the brilliancy removed, if Western nations can imagine such a thing. It may be fautlessly correct in its rendering, and yet absolutely misleading in its interpretation of the original.

Japan has produced no Dante, or Shakespeare, or Milton. It is really true, as George W. Curtis said in his essay: "Who is a poet but he whom the heart of man permanently accepts as a singer of its own hopes, emotions, and thoughts? And what is poetry but that song? If words have a uniform meaning, it is useless to declare that Hope cannot be a poet if Lord Byron is, or that Moore is counterfeit if Wordsworth be genuine. For the art of poetry is like all other arts. The casket that Cellini worked is not less genuine and excellent than the dome of Michael Angelo. Is nobody but Shakespeare a poet? Is there no music but

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Prose-Poem of the "Nō".

By Arthur Symons.

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[illegible]

(1) The 'Tan-Ka'.

[illegible]

The 'Tan-Ka' [illegible]

[illegible]

[illegible]

[

Beethoven's? Is there no mountain peak but Dhawalaghiri? no cataract but Niagara?" All words in Japanese poetry are formed with human feelings as the basis, and they show the glory of the fundamental character of the country. And also, the Japanese ode which moves Heaven and Earth without any exertion, raises in gods and demons feelings of compassion, softens the relations between the sexes, and consoles the warrior's soul'

(1) The 'Tan-Ka'.

The 'Tan-Ka' (Ditty or Short poem) is a Japanese ode of 31 syllables which is composed of two parts of the meter 5,7,5, and 7,7 syllable. The first part of 5,7,5 syllables of such an ode is called the 'Kami-no-Ku' (Upper hemistich), and the latter part is the 'Shimo-no-Ku' (Lower hemistich). There is no rhyme, no measuring of syallables. Though it is exceedingly simple, it has much interest in the eyes of the Japanese enthusiasts.

The 'Tan-Ka' is as follows:—

5 syllables 7 syllables 5 syllables

1 2 3 4 5 1 2 3 4 5 6 7 1 2 3 4 5

Ko i su te fu - Wa ga na wa ma da ki - Ta chi ni ke ri -

7 syllables 7 syllables

1 2 3 4 5 6 7 1 2 3 4 5 6 7

Hi to shi re zu ko so - O mo i so me shi ga.

My love for thee of every tongue
The daily theme is—far and wide
My name is bruited men among.
Ah me! my heart was sorely tried
With some unfounded fears, lest
My love to all should stand confest.
(Translated by F. V. Dickins.)

This poem is a lyric by Mibu-no-Tadami, and it is quoted in the "Hanjo" of the 'Nô'.

5 syllables 7 syllables 5 syllables

1 2 3 4 5 1 2 3 4 5 6 7 1 2 3 4 5

Mi chi no ku no - Shi no bu Mo ji dzu ri - Ta re yu e ni -

7 syllables 7 syllables

1 2 3 4 5 6 7 1 2 3 4 5 6 7

Mi da re so me ni shi - Wa re na ra na ku ni.

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Ah me! my soul with cares is vext,
Unnumbered, crowded, and perplext,
Than varied pattern more confus'd
On Mojidzuri fabric used,
The produce of Shinobu's loom,
Shinobu in Michinoku land;
For whose sake—whose but thine—doth gloom
Hold o'er my failing heart command.
(Translated by F. V. Dickins.)

This poem is a lyric by Kawara-no-Sadaijin, and it is quoted in the "Hana-Gatami," "Nishiki-Gi," and "Oshio" of the 'Nô'.

5 syllables 7 syllables 5 syllables
1 2 3 4 5 1 2 3 4 5 6 7 1 2 3 4 5
Ta chi wa ka re - I na ba no Ya ma no - Mi ne ni ofu ru -

7 syllables 7 syllables
1 2 3 4 5 6 7 1 2 3 4 5 6 7
Ma tsu to shi ki ka ba - I ma ka e ri ko mu.

Inaba's lofty range is crowned
By many a tall pine-tree;
Ah! quickly would I homewards bound
If thou shouldst pine for me.
(Translated by F. V. Dickins.)

This poem is a lyric by Chūnagon-Yukihira, and it is quoted in the "Matsu-Kazé" of the 'Nô'.

5 syllables 7 syllables 5 syllables
1 2 3 4 5 1 2 3 4 5 6 7 1 2 3 4 5
U ka ri ke ru - Hi to o Ha tsu se no - Ya ma o ro shi -

7 syllables 7 syllables
1 2 3 4 5 6 7 1 2 3 4 5 6 7
Ha ge shi ka re to wa - I no ra nu mo no wo.

As windy blasts down Hatsuse's steep
In rurious path impetuous sweep,
So rudely thou my suit dost slight,
And scorn thy lover's hapless plight;
No more 'fore Hatsuse's shrine
Will I in suing prayer incline.
(Translated by F. V. Dickins.)

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This poem is a lyric by Mitsuru no-oo-To hiyori Ason, and it is found in the "Tama Shuwa" of the 'Nō'.

5 syllables 7 syllables 5 syllables

1 2 3 4 5 1 2 3 4 5 6 7 1 2 3 4 5

Ya- ma fu- ka - ku mo A ki ka - ze - fu ki sa - mu -

7 syllables 5 syllables

1 2 3 4 5 6 7 1 2 3 4 5 6 7

Ka ri ya ma ri - fu ka ku mo ya

Ah! cease, mo-Saro
This evening gone and dreary,
For autumn winds sweep o'er the mountains
And bring more bitter cold;
The wild geese's shrill cries I hear.

This poem is not Japanese in origin, for Mitsuru no-To is known to have lived in the [illegible] of the 'Nō'.

(11) The 'Inaryo'.

The 'Inaryo' is a composition in 'Ei', of four lines of 12 syllables each ($7\frac{1}{2}$ [illegible] in a [illegible] which was sung to the accompaniment of music.

An [illegible] of the 'Inaryo' is as follows:—

7 syllables 5 syllables

1 2 3 4 5 6 7 1 2 3 4 5

Iu ra Ki mi ya Ko wo - Ki te mi re ba -

0 0 0 0 0 0 0 0 0 0 0 0

Asa ii ya ma ra to ya - ji te ki ke ru -

0 0 0 0 0 0 0 0 0 0 0 0

Fu ki ko no ha ri wa - Ku da ma ka ze -

0 0 0 0 0 0 0 0 0 0 0 0

Ji ki ze no mi ya - ji wa sh [illegible]

The original lies deep
Where Dragons be asleep,
Sought out a wood and [illegible]
With moldered leaves [illegible]
Each [illegible] every [illegible]
And I by autumn winds is [illegible].

The [illegible] is a poem of the 'Inaryo', by [illegible] Ashikaga [illegible]

(To be Continued.)

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This poem is a lyric by Minamoto-no-Toshiyori-Ason, and it is quoted in the "Tama-Kazura" of the 'Nô'.

5 syllables | 7 syllables | 5 syllables

1 2 3 4 5 1 2 3 4 5 6 7 1 2 3 4 5

Yu u za re ba - No be no A ki ka ze - Mi ni shi mi te -

7 syllables | 7 syllables

1 2 3 4 5 6 7 1 2 3 4 5 6 7

U zu ra na ku na ri - Fu ka ku sa no Sa to.

At Fukakusa-no-Sato
This evening lone and drear,
The autumn wind sweeps o'er the moor
And chills me to my inmost core;
The sadness grows, as to its mate
The quail's shrill call I hear.

This poem is noted as an epic of autumn, by Fujiwara-no-Toshinari, and it is quoted in the "Tôru" of the 'Nô'.

(11) The 'Imayô'.

The 'Imayô' is a verse consisting of four lines of 12 syllables (7,5 syllables in a line), which was sung to the accompaniment of music.

A popular song of the 'Imayô' is as follows:—

7 syllables | 5 syllables

1 2 3 4 5 6 7 1 2 3 4 5

Fu ru ki mi ya ko wo - Ki te mi re ba-

0 0 0 0 0 0 0 0 0 0 0 0

Asa ji ga ha ra to zo - A re ni ke ru-

0 0 0 0 0 0 0 0 0 0 0 0

Tsu ki no hi ka ri wa - Ku ma na ku te-

0 0 0 0 0 0 0 0 0 0 0 0

A ki ka ze no mi zo - Mi ni wa shi mu.

The Capital lies desolate
Where Emperors held sway,
Nought but a wild and grass-grown tract,
With mouldered ruins gray;
With moonlight every space is filled,
And I by autumn winds am chilled.

This is a popular song of the 'Imayô', by Gatokudaiji-Sanesada.

(To be Continued)

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Two Discoveries of Buddhist Images

TWO rare discovories of Buddhist images have recently been made by Mr. Shiomi Yoshimura of the Konoiké Bank in Osaka, well known as a student of such images. One of the discoveries is that of the Eleven-faced and One-Thousand-Armed Kwannon or Avalokites'vara the principal image of the Kuzuiji Temple in Fujiiji-mura, Minami-Kawachi-gun, Osaka Prefecture, and the other is that of "Ikko Sanson" (Three Images with One Halo) enshrined at the Zenkoji Temple, a very old temple at Koyama in the above village. Both have hitherto been regarded as ordinary Buddhist images with little antiquarian value, but Mr. Yoshimura's latest discoveries have snown that they are among the finest objects of art in the world.

The first image, that of an Eleven-faced and One-Thousand-Armed Avalokites'vara, is a dry-lacquered wood carving. One of its special features lies in its one thousand arms making the image's halo, instead of having another halo is usually seen in a Buddhist image. It is life-size; the symmetrical construction of the body, the lines and curves of the figure display extreme superiority of art. The image has been found to be a product of the latter part of the Tempei Era, more than 1,160 years ago (about 765 A.D.).

The process of carving wood and dry-lacquering was one prevalent during the transition period from the Tempei to the Kojin Era, This method of sculpture,

Image of Alalokits'vara at Kuzuiji Temple, near Osaka, a Product of the Tempei Era (724 A.D.); Recently Discovered by Mr. Yoshimura.

however, remained in use in an imitative manner in the Kamakura Period, andt his fact at first made Mr. Yoshimura think the work was done during the Kamakura Period. But his subsequent researches to the conclusion that the image was brought him without doubt carved in the latter part of the Tempei Era Minutely examining each carving on its face, the posing of its larger or smaller arms, the lotus petals and the pedestal, the image is found to be one of the greatest masterpieces, so far as dry-lacquered wood carving is concerned.

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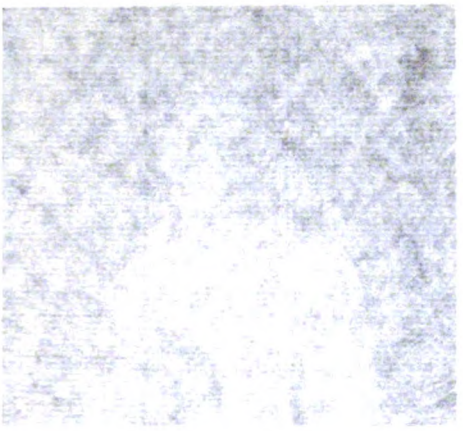

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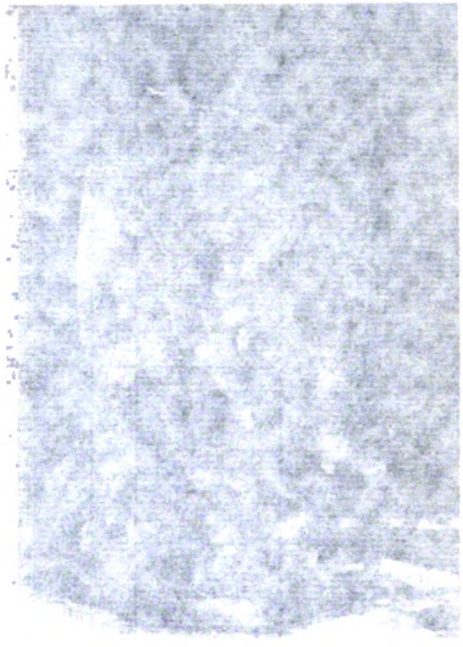

What position the Buddhist images produced during the Tempei Era occupy in the history of antique fine art is too well known to whoever has more or less studied the history of Japanese fine art; in its grandeur and realistic manner in carving, the expression of spiritual beauty combined with elegence of antiqueness, in other words, in its technique added to the art of the Asuka and Nakuho Periods, the Tempei Period is regarded as the advent of the Golden Age in Buddhist image sculpture in old Japan. No wonder that no Buddhist image produced later, it is said, could excel in any way those masterpieces in the Tempei Era.

Now, from the viewpoint of the world's history of fine art, it is generally considered that even in India, China and Korea where so many great works of Buddhist sculpture were produced they are far from being favourably compared with the pieces made in Japan during the Tempei Era. That one of such rare and priceless products of Japan's highest Buddhist image sculpture has now been revealed after having long remained in obscurity is a brilliant addition to the pages of the world's fine art history.

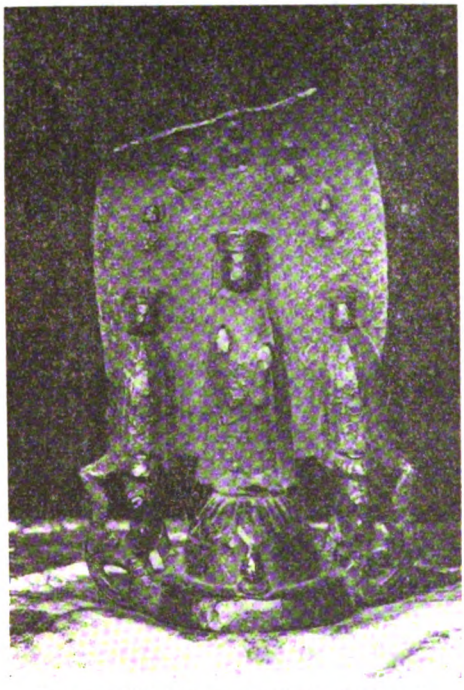

Image of Tathagata at Zenkoji Temple, near Osaka, Brought from Bhina during the Asuka Period
A Late Discovery by Mr. Yoshimura.

As to the second discovery made by Mr. Yoshimura, according to the local traditions, the principal image consecrated to the Zenkoji Temple has heretofore been considered as a tiny gold image, only two inches in height. But the new discovery has revealed that, contrary to general imagination, it is an "Ikko Sanson" image made of bronze, six inches high. Three images are carved on one tablet. The central figure has a rather oval face; the gathers of its garment run in straight lines, stretching downward; the image is very symmetrically balanced; whereas the pedestal of this central figure is formed of a reversed lotus' petal those on which are seated the images of the two valets on both sides are full-sized lions. From all this it was first judged that the whole image must be a product of or before the Asuka Era, but further inquiries have made it clear that it was one of the master works in North Yi in old China, during the Six Dynasties' Period, when it was brought to Japan through Kudara, one of the Three Kingdoms of ancient Korea. Further searches were made for literatuae relative to this image, and after investigating many old books treasured at the home of a Mr. Matsuda, whose family is said to have

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lived in the village since over one thousand years ago, they were able to be well informed of the origin and history of the old Kenkoji Temple. According to the book found at Mr. Matsuda's, the image of "Ikko Sanson" was presented as a gift by King Seimyo of Kudara (now Korea) to the Emperor Kimmei In the 13th year of the reign (552 A.D.), together with some books. This fact is described in the Nihon Shoki, one of the oldest Japanese books of history. From this it can be judged that the image was the first one of the kind ever introduced from abroad; in other words, the discovery of this image has a most important bearing upon the history of the development of Buddhism in Japan. Several authorities in this country in this line of research are of the same opinion, and Mr. Yoshimura's discovery has been fully authenticated. Unfortunately, however, the temple was once burnt, which caused this valuable image to be damaged to such an extent that it is now hard to tell if the central figure is that of Sakya, Amitabha, or Bodhisattva. The whole image measures and weighs as follows:—

(1) Full Length of the Tablet: 4 *sun* 6 *bu.*

(2) Height of the Central Figure (with a jewel crown): 2 *sun* 3 *bu.*

(3) Heights of the Side Figures: 1 *sun* 7 *bu* each.

(4) The Pedestal of the Central Figure: 1 *sun* 1 *bu.* (An incense. burner placed in front).

(5) Those of the Side Figures: 1 *sun* 1 *bu.* They are lions.

(6) On the ground tablet are carved five other small images in relief on a Halo, besides vine patterns and moxa marks. (The top of the tablet is demolished).

(7) Width of the Halo: 2 *sun* 6 *bu.*

(8) Width of the whole Pedestal: 3 *sun.*

(9) Matelial: Bronze.

(10) Weight: 67 *momme.*

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Lacquered Butterflies

A NOVEL

By Ryutei Tanehiko

(12)

A certain man frequently visited O-Koh, the courtesan. He was called Kisota. No one knew where he came from. He was not badly disposed, but was foul-tongued and boastful. O-Koh took a dislike to him and did not treat him in a friendly way.

But he did not seem to be discontented. Occasionally, he would tell O-Koh: "You may have a lover. If you would break off with him and come over to me, I'll pay your master and secure your liberty. Think it over and answer!"

As time passed, O-Koh was more and more displeased with him and treated him more and more badly. He was unconcerned and frequented the house and went back at midnight as before.

In the meantime, O-Koh had received good news from Kichiza of his complete recovery from illness, thanks to her kindness and good care of him. She was filled with joy and at once wrote him, asking him to privately visit her at night.

When he came, Kisota happened to be there on a visit, too. He had feasted and revelled with several geisha girls, after which he was dead drunk. Taking advantage of this, O-Koh came into the next room and met Kichiza, who had been brought there by Shinobu.

O-Koh congratulated him on his recovery and said: "Last evening I opened by mistake the bag, which you entrusted to me, when we met for the first time, and saw in it an incense box, which has lacquered butterflies inside. What is that?"

She apologized for her carelessness and placed the box before him.

"I am not a merchant by birth," he replied. "I am the heir of a certain good samurai. I was betrothed to a woman by my parents in my childhood. Later, as our place became a field of battle, we parted, and I don't know where she is. She took another part of this box with her, and I am looking to the day of our reunion, when we may show the two parts of the box to identify us. This is the reason why I have not been married."

O-Koh's doubt was cleared up by this talk, and she was speaking to him of Kisota, wheh Kichiza heard some one crying in the next room: "Where is O-Koh? Come here a minute!"

Hearing it, O-Koh rose busily. "That is Kisota. Let us meet again later on," she said as she was leaving the room, asking Shinobu to take him to another room to conceal him from Kisota.

It was about eight. The moon shone around the house. Suddenly, there came a woman into the front yard, breaking her way through the bamboo-fence. Her face was muffled in a towel. She spied out how things stood in the house, after which she nodded to herself and looking round, she crawled under the verandah.

Before O-Koh left the room, Kisota

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entered it, and seizing O-Koh by the sleeve, he remarked rudely: "You ought to have made up your mind to break off with your lover. I want a plain answer."

"I have nothing of the sort," she replied, dodging the question.

He looked sharply at her and abused her. "Don't hide it from me. I know everything," he cried, "you having been pledged to Shinobunosuke Hinawa, had a child by him who is called Shinobu and is with you as your maid. You are also looking after Kichiza, a fool. How silly you are!"

O-Koh was silent and paid no attention to his remarks.

"Give up poor, disowned Kichiza and marry me! You will then be able to live in as much luxury as you please. Are you undecided yet?"

He became more excited. He took out of his pocket a packet of gold and jingled it by her ear. But O-Koh remained silent. Kisota looked disappointed and left the room, leaving O-Koh behind him with the parting shot: "Well, I'll pay your master and take you to my house to-morrow."

O-Koh stood for a time in deep thought. If she should be taken from the master and taken to his house, it would be impossible for her to accomplish the revenge with Kichiza, she thought. At last, she determined to kill Kisota and take his money, with which she would secure her liberty and set out on the journey of revenge, and after carrying out this intention, to give herself up to the police.

She looked round for a weapon and noticed across the yard the sharp-pointed bamboo fence, broken through by the suspicious looking woman. She took out one piece of the bamboo and stealthily approached the room, in which was Kisota, when suddenly he stretched his hand from behind a paper sliding-door and seized the sharp bamboo which he thrust into his abdomen, saying: "You need not look for the enemy at a distance, Kaoru. Here he is."

She was struck dumb. Kichiza, who was asleep in another room, heard the sound and came upon the scene. As he saw Kisota, he exclaimed in spite of himself, "Oh, you are Sagoshichi, my clerk! For what reason have you frequented Kaoru's and decided to kill yourself? Tell me quickly!"

Just at this moment, a woman entered hurriedly. She was Ayame, Sagoshichi's younger sister. Looking at her blood-stained elder brother, she was greatly astonished. "Oh, why have you committed suicide, brother?" she wailed, clinging to him.

"Kaoru's chastity and faithfulness are admirable," he said in a voice of agony, "I killed Madam Fubuki, taking her for Danpachi. I deeply regretted my act and made up my mind to give my life for Kichiza and Kaoru. So, I frequented this house under the name of Kisota and ridiculed Kichiza, intending to provoke him."

Hearing this confession, Kichiza repeatedly expressed his regret and finally said: "I am not defending myself for my loose conduct, but my motive for it was my desire to have Tagomatsu succeed father instead of me, as he is a nephew of my foster mother. I also said spiteful things to Ayame in order to alienate her

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from me and to have her attached to Tagomatsu, who loved her and wished to marry her. Still it is entirely my fault that drove you to kill yourself, Sagoshichi. I heartily regret it."

Sagoshichi took out the cover of an incense-box from his pocket and showed it to Kichiza. He took it up and saw on it lacquered butterflies. He called something to mind and tried to fit it with the box kept by him. They fitted exactly and the four butterflies were reunited after separation for many years! Sagoshichi smiled, and asked Kichiza if he was not called Somemaru in his childhood and if he was not the son of Sazuku Watanabe? Kichiza wondered how he knew that and who he was and hesitated to reply, when some one came in from another room. "I'll tell you about it," he said. Those present looked at the man and found him to be old Kanraku, to their astonishment. Wonderingly, they asked him when he came. He stopped them and said: "Setting the story of my life aside, I wonder why Sagoshichi knew Kichiza to be Somemaru and why he kept one part of the incense-box?"

"I was a page of Kisoh Watanabe and was called Kuromaru," Sagoshichi replied with a sigh, "my master's daughter, Chidori, was betrothed to young Lord Somemaru, and she is Ayame, who has seemed my younger sister. In May, the 4th year of Jisho, her mother Mutsura died in battle. Before her death, she entrusted her girl to me. I am very glad that I am at last able to fulfil my promise to her."

So saying, he took out gold and went on: "This gold also was entrusted to me by Madame Mutsura. I intended to use it for ransoming Kaoru and helping Kichiza when in trouble after sacrificing my life, as I thought it impossible to meet young Lord Somemaru while alive.

Kanraku clapped his hands as if he had recalled something, and said:

"I was a retainer of Sazuku Watanabe and was called Kazumori Sakatobe. In the battle of the Uji Bridge, I happily met my lord, when he handed me one part of the incense-box and told me the hiding-place of young Lord Somemaru. I took him him later to Kamakura, pretending him to be my son, and made him the adopted son of the Fudoya. I guessed you to have some secrets, but I could not imagine you to be Kuromaru, Sagoshichi."

"When I dropped my fan into the Jiju River, four butterflies followed its course, and it led me to make the acquaintance of you and your younger sister Ayame," Kichiza said to Sagoshichi, stroking the incense-box, "now I have been able to meet my fiancee through the guidance of the incense-box of four lacquered butterflies. What is wonderful is that one butterfly looks obscure, while the three others are vivid."

"Yes, I saw the strange conduct of the butterflies in the river," Sagoshichi nodded and said, "I suppose the lacquered butterflies on the incense-box were vivified and took action to connect us. They symbolize the two loads and two retainers and the obscure one is mine and evidently an omen of my untimely death. It reminds me of a prophecy by a fairy."

All listened with curiosity, mingled with sorrow, to the remarks made by Sagoshichi bearing up under the pain and were struck with wonder at the true prophecy of Akana, the fairy.

(To be continued)

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The Editor's Diary

Dec. 12. (1927)—The Tokyo Municipal Assembly, for the acceptance of Mayor Nishikubo and the three Deputy-Mayors' resignation, met this evening and the resignation waa approved by a vote of 48 against 25.

Dec. 13.—Mr. Kozan Kawakami, a Buddhist monk in Kyoto Prefecture, who has devoted himself wholly for thirty years since twenty.four years of age to the work of compiling an index to the *Daizodyo* Scripture, has finished it. Today under the auspices of the Federated Buddhists' Association, a meeting in his honour was held in Tokyo with brilliant success.

Dec. 14.—According to investigations made by the Finance Ministry, the national loans of Japan amounted to Yen 5,268,166,000 at the end of November, 1927, including Yen 3,807,933,000 domestic loans and Yen 1,460,233,000 foreign loans.

Dec. 15.—The coronation program as published by the Coronation Commission will be as follows:—

Nov. 6, 1928: His Majesty the Emperor goes to Kyoto where the coronation will take place.

Nov. 10: The coronation takes place.

Nov. 26: His Majesty returns to Tokyo.

Dec. 4: A grand naval review will be held off Tokyo Bay.

Dec. 16.—With reference to the case of misconduct in the 52nd session of the Diet, which has been under public trial since October 12, the following sentences were passed: Out of the ten accused parliamentarians, one was acquitted; six were fined; one was sentenced to imprisonment (with suspension of enforcement); the remaining two to imprisonment with hard labour (also with suspension of enforcement).

Dec. 17.—Count H. Kodama, Governor of the Kuantung Leased Territory, has resigned, being succeeded by Mr. Kenjiro Kinoshita, known as a leader in the Government Party.

Gen. Yamanashi, Govenor-General of Chosen, left Tokyo this morning for his new post.

Dec. 19.—About three hundred Koreans belonging to the Soai-kai, a body for maintaining Korean interests in Tokyo, who were indignant at the oppression of their compatriots by the Chinese authorities in Manchuria, have drafted a lengthy statement and declaration urging the Chinese Government's careful reflection on the question, and handed it this morning to Mr. Wang Yung-pao, the Chinese Minister to Tokyo.

Prince Iwao Matsukata who requested the Household Department to divest him of his title, holding himself responsible of the bankruptcy of the Fifteenth Bank, of which he was president, had his request accepted today.

Dec. 20.—According to a Navy Department communiqué, the Japanese Navy is prepared to despatch the man-of-war Nagara from Saseho with about 200 marines aboad to Shantung for the purpose

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of protecting the lives and properties of the Japanese residents in Tsingtao District in the event of any sudden change in the situation so as to necessitate such an emergency measure.

Dec. 21.—The year's volume of Japanese raw silk exported up to the middle of December reached 393,527 piculs. By the middle of December the export had exceeded by 31,471 piculs the total for last year, showing an increase by 26,872 piculs as compared with the total of 366,650 piculs in 1925, the highest figure in record. However, in view of the decline in the price of raw silk, there was a decrease of Yen 190,000,000 this year in comparison with 1925, in value.

Cardinal Champon, the new Catholic Bishop of Japan, arrived in Tokyo amidst an enthusiastic welcome.

Dec. 23.—Following the change of the Governor-General, Mr. K. Yuasa, Chief Civil Administrator of Chosen, was relieved of his post. The installation of his successor, Mr. Shiro Ikegami, ex-Mayor of Osaka, took place at the Akasaka Detached Palace this morning.

The construction of the Tama Mausoleum of the late Emperor Taisho was completed, and an official report ceremony was solemnly conducted this morning at the Mausoleum.

Dec. 24.—The 54th Session of the Imperial Diet was formally convoked today.

Dec. 25.—It is today one year since the demise of the Emperor Taisho. At the Imperial Palace as well as the newly completed Tama Mausoleum solemn services were held in presence of the reigning Emperor and Empress.

Dec. 26.—The opening ceremonny of the 54th Session of the Imperial Diet took place 10:20 a.m. today at the House of Peers. His Majesty the Emperor arrived at the House of Peers at 11 a.m. After giving an Imperial rescript to the diet His Majesty returned to the Palace.

Captain Keiji Midzuki, Commander of the warship Jintsu, which collided with the destroyer Warabi while engaging in the grand naval maneuvers off Mihonoseki on August 24, causing many casualties, committed suicide at his home this morning at 3 on the outskirts of Tokyo, holding himself responsible for the accident. He had been under trial by the Naval Court.

Dec. 27.—The ceremony of transferring the Spirit of the late Emperor Taisho, the last of the Imperial Funeral Sarvices, was performed today.

Dec. 28.—The Metropolitan Police Board has mobilized the whole police force of Tokyo from this night up to the dawn of New Year's Day, placing on duty 12,000 men of all the seventy-three police stations, so as to guard against year end crime.

Dec. 30.—The official organization of the coronation commission personnel was published today.

Dec. 31.—Mr. F. Kuhara, who had been specially aommissioned by the Government to Russia and Germany for economic investigations, returned to Japan arriving at Shimonoseki today.

Jan. 1. (1928)—This being the New Year Day immediately following the expiration of the national mouring, an atmosphere of happiness was apparent throughout the country. The Imperial new year services were performed in the presence of Their Majesties the Emperor and Empress.

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Jan. 3.—Tokyo citizens, who were surprised by an earthquake shock on the afternoon of the first day of the year were startled by another shock this afternoon.

Jan. 4.—The ceremony of opening the Court, one of the usual annual services at the Imperial Court, was conducted this morning. Tho first meeting of the Cabinet were held.

Jan. 5.—The first New Year Imperial Banquet in the new reign of Showa was given today at the Homeiden Hall in the Imperial Palace. A cordial Imperial rescript was given to the Princes and Princesses of the Blood, foreign envoys accredited to the Imperial Court, all the cabinet ministers and many other high dignitaries. Premier Baron Tanaka representing the people of the country replied to the Imperial rescript, while Dr. Solf, the German Ambassador to Tokyo, Doyen of the Corps Diplomatique, represented the foreign envoys in responding to the Imperial words.

Jan. 6.—One of Tokyo's annual function, the New Year's Parade of the metropolitan fire-brigades, was performed today on the grounds in front of the Imperial Palace, and 3,300 city firemen and 84 motor fire engines participated in the review. The spectators at the scene reached 120,000.

Jan. 7.—The Municipal Assembly of Tokyo, has chosen to succeed Mr. Nishikubo as mayor, Mr. Otohiko Ichiki formerly Governor of the Bank of Japan and Minister of Finance. The new mayor is fifty-six years old and well known in the financial and political worlds.

M. Shvagrovsky, the Czecho-Slovakian Minister, left Japan today on the expiration of his tenure of office.

Jan. 8.—The New Year Military Review, on the ıfirst occassion in the new era of Showa, was held this morning on tho Yoyogi Parade Ground. His Majesty the Emperor, on his white charger Fubuki, viewed 15,000 officers and men.

Jan. 9.—The Finance Miuistry announces that the foreign trade of Japan Proper during the last year 1927 was Yen 1,992,086,000 exports and Yen 2,177,325,000 imports thus showing an excess of imports reaching Yen 185,239,000.

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